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BIBLIOTHECA CLASSICA.

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QUINTI HORATII FLACCI

OPERA OMNIA.

WITH A

COMMENTARY BY THE REV. A. J. MACLEANE, M.A.

LONDON:
WHITTAKER & CO., AVE MARIA LANE;
GEORGE BELL & SONS, YORK STREET, COVENT GARDEN.
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BY THE

REV. ARTHUR JOHN MACLEANE, M.A.

TRINITY COLLEGE, CAMBRIDGE.

Fourth Edition.

REVISED BY GEORGE LONG, M.A.

(1869.)

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PREFACE.

THIS commentary is longer than I intended, but it might have been much longer than it is if I had filled the notes with quotations as some editors have done, or with exclamations as others. I have had but one object in view, that of helping students and general readers, of whom no Latin writer has more than Horace, to understand his poems in their letter and spirit, so far as I understand them myself. The author is much mixed up with his poetry, to comprehend which therefore it is necessary to enter into the character of the man. It is this, in fact, that makes Horace so many admirers, the continual presence, or supposed presence of the author in every page. I have tried to show the limitations with which this opinion must be received by pointing out the purely artistic, artificial character of much that he has written, and in which his own feelings have by many been supposed to be drawn. I shall probably be thought deficient in warmth and taste by some who, having only a general and dreamy acquaintance with Horace, the reflection in many instances of slovenly teaching in boyhood, have been accustomed to find beauties where I have seemed to find defects, and have invested some of his poems with charms which a closer inspection dispels. I can only say that I have tried to look at every poem and every word dispassionately, and to realize as far as possible the author's mind while he was writing it, and I believe no editor discharges his duty who does not take that course. The result I have given, in each case, in the notes or introduction, or both; and in order to help the reader to form his own judgment, I have added, in such cases as admitted of it, the substance of each

e done my best to determine the merits of the
, and to choose in every disputed case the best, ac
ıdgment. I have given in a note the amount of au
disputed reading that I have adopted, and there is
the text which has not good MS. authority. "Le
ectura profectas tanquam pestem a contextu pro
e dico[1]." To those who are accustomed to look
as a benefactor to the text of Horace, this stateme
ceptable. I have in no single instance adopted a
f Bentley's or any body else's[2], nor have I propose
The antiquity, genuineness, and number of the MS
ıat have been collated by scholars of great respecta
the authority of the Scholiasts and quotations in
ll combine to supply materials for a more perfect t
an we can get of almost any other writer. Opinion
fer as to the choice of readings, but to desert the l
to conjecture in the case of this author I hold
e. I have not seen the smallest excuse for it in
ance, and with this opinion I can only look upo
conjectural readings of Bentley (nearly all of wh
ed to in the notes) as so many instances of false
ted ingenuity. Orelli, who was not wanting in re
r, says, "coniecturae summi Critici ...

possunt[3]." Nor do I think he is much more happy, in most instances (especially in the Odes), in his choice of readings than in his conjectures. He was always liable to be misled by want of ear and poetical taste, as well as by the excess of a prurient sagacity and an unbounded egotism. The text in this edition will be found to differ less from Orelli's than from any other. Where it does so the reason is, I think, always given in the notes. He collated some excellent MSS., especially three in the library at Berne, of which the oldest he places at the end of the eighth century or the beginning of the ninth, and the other two in the tenth. His other MSS. were one of St. Gallen nearly complete, and another ot Zürich containing the Odes, Epodes, and Ars Poetica, both ot which he says are of the tenth century. Other MSS. referred to in these notes are the Vatican and other Roman MSS. collated by Fea (1811); twenty-three MSS. in the Royal Library at Paris collated by Pottier (1823), varying in age from the tenth to the thirteenth century; and sundry others quoted with or without name by Lambinus (1577[5]), Cruquius (1611[5]), Torrentius (1608[5]), and Bentley (1711). Of the last the most important are four collated by Cruquius, and known as the Blandinian MSS. belonging to the monks of a Benedictine monastery in Flanders, and which were very soon afterwards destroyed with the monastery by fire. The oldest of these, which is appealed to as a great authority, but which was certainly more often wrong than right in the instances in which Cruquius quotes it, was said to be earlier than the ninth century. On the margin of this MS. Cruquius found some old notes, which, as he says, with infinite pains he deciphered, and he has added them to his own commentary in a separate form. These scholia are referred to under the abbreviated title of Comm. Cruq. They are chiefly made up of the commentaries of Acron and Porphyrion, with some additions apparently from other old authorities. The readings of these three Scholiasts help out the MSS.,

[3] Vol. ii. p. 97.

[4] "Vide quo provectus sit prurigine corrigendi" (Bentley on Dan. Heinsius: note upon, S. ii. 4. 16).

[5] These are not the earliest editions, but those that I have used.

difficulty of interpretation occurred are those of
with the scholia of Acron and Porphyrion, 1
s (for his commentator), Torrentius, Gesner, Doe
er, and Orelli. From these I have got real help,
rrentius, whose commentary is in general clear, lea
. I have often referred to the French editors San
out their judgment is not to be trusted. The old e
published at Florence in 1482, and reprinted at Ve
r, is in my possession, and will be found frequently
ious readings as "Ven. 1483," or simply "Ven."
any sensible notes, but I have found him most u
ns, of which he gives several. Jani and Mitscherli
Odes, but are so redundant in quotation and a
on, that their commentaries are disagreeable. The
indebted to the learning and diligence of Heindorf,
tes and judicious prefaces must be of use to any o
iem, though his text I do not think is always well
on law-terms are valuable, but in such matters
y indebted to the judgment of my friend and co
whose advice I have likewise followed in many

t entered at any length upon the chronology of H
have referred ...

Preface has laid down a scheme determining the dates of the several books, without stating the grounds on which he founds it. It will be seen that I prefer Franke's opinion on this subject to Kirchner's, but that there are many instances in which his zeal appears to outstrip his judgment in determining the date of particular poems.

Of the other books that I have used I have been most indebted to Estré's Prosopographeia Horatiana (Amsterdam, 1846), a most favourable specimen of industry and judgment.

I have studied with much pleasure the fragments of the Greek Lyric poets, with whose entire works Horace must have been familiar. The little that is left may make us mourn for what is lost. So much beauty has perished as the world will never see again. There is more power of tenderness and passionate feeling in some of Sappho's small fragments than in all that Horace ever wrote. Such passages of these poets as he appears to have imitated, intentionally or otherwise, I have given, so far as they can be gathered from the fragments now remaining, the edition of which by Bergk (Leipzig, 1843) is that which I have used. Most of them had been quoted before.

This leads me to say that I have not loaded the notes with nearly so many quotations as most who have gone before me. I have tried to confine myself to such passages as throw light upon the text, or appear to have been imitated by or copied from Horace. When I have met with a quotation in any of the late commentators that appeared to have originated from himself, I have given his name. Where, on the other hand, as is the case very often, the quotation is only one of the common stock that has accumulated from the Scholiasts downwards, I have given credit for it to no one, but do not on that account wish to have the credit of it myself. If any have been suggested by my own memory or reading, I have not inquired whether others had thought of them before, and shall hope that I may not appear to have defrauded any one. I have

g- -- --- ------- poems. That these were not
Horace himself is clear, but they appear in the e
nd are supposed by some to have been invented b
ians almost contemporary with the author. They
h in the different MSS., and as they are quite arb
editors have seen the propriety of abandoning them
time, as Kirchner says justly enough (Qu. Hor. p
their value as showing the opinion of very early g
s to the scope of the different poems, and I have ac
rred to them where they could be of any use in set
points.

ipposed before I began that much that now appea
night be omitted by merely referring the reader t
es of Antiquities and Biography edited by Dr. Sn
ble as those works are, I found that the articles were
not be so drawn up as to save the necessity, in m
of independent notes in such a commentary and
ithor as this. I have often referred to them, an
o have done so oftener the omission has been u

at first to give an Index of the principal words, to f
ace at the end of the Volume; but I found there wa

coins, medals, vases, &c., to illustrate various allusions; but the Publishers are anxious to keep the price of the work as moderate as they can, and the engravings have therefore been omitted.

ARTHUR MACLEANE.

BRIGHTON,
March, 1853.

PREFACE

TO THE SECOND EDITION.

lishers of this edition of Horace thought that the or
'as large enough, and accordingly in revising it I
:t from the notes as much as I have added. If the
:ted his own work under the same restrictions, he
e the same. The additions in the notes are m
. They are more numerous in the notes on the S
les, than in the notes on the Odes.
.cleane had editions of Horace and also other books w
ossess, and I have therefore not been able to verify al
But the number which I have not verified is very s
with the whole number of references; and with the
st mentioned I have verified all. Perhaps I ought t
nded to examine all; but as they are very numerous,
ideed it is certain, that I have overlooked some. I
are not many. I have corrected without remark
h I observed in the notes, but there are still some w
looked. The time which was allowed for the rev

[redacted]

Ritter's Commentary, and I have got good matter from it. Ritter s a sharp critic and a learned man, who has done something for the explanation of Horace, and I acknowledge my obligations to him. It is his business to excuse himself, if he can, for writing some absurd notes and proposing some interpretations which no sensible man will accept.

I have also used for the Satires and Epistles Krüger's school edition, with German notes. It is a very useful book. The notes prove that the editor has good judgment, and what we in this country call sound common sense, in which many learned editors are very deficient.

I have not touched Mr. Macleane's arguments and introductions, except in very few cases; nor have I added any thing on the chronology of the poems, except a little here and there. Mr. Macleane has done this very well. He judiciously abstained from fixing dates where there is no evidence, unlike many critics who have sometimes fixed them without evidence and sometimes contrary to evidence. Indeed, most commentators have very imperfect conceptions of the nature of proof; and it would be a great improvement if they could be taught in some way not to confound hypotheses and guesses with probable conclusions and demonstration.

I shall here put a question which some people may think unnecessary; but I do not think so. When a man has been used to read a book at intervals for half a century, he may reasonably ask himself whether he has been wasting his time, and whether other persons may not do the same. There are only few books worth reading often or much; but Horace is one of them. He lived with some of the chief men of an age when the Roman polity was changing into a form which has had a lasting influence on Europe, and through Europe on the rest of the world; and his writings have made us familiar with the man himself, with the times in which he lived, the character of his contemporaries, and the manners of the day. Horace's good sense makes his Satires and Epistles almost as intelligible and as instructive as if they were written now; for the best part of them is independent of the allusions to things and persons, and many of the allusions are not more obscure than similar

... permit, a set of lyrical compo
iatter and form not unworthy copies or imitations
nd though such imitation is a confession of inferiorit
s is feeble and trifling, he still shows that he could
r of the Latin tongue into the measures of Sapph
and present to us a variety of natural and ple
language simple, concise, and expressive. A last c
f Horace's lyric poems, after a long acquaintance
made me estimate them higher than I did, and
s less successful, I feel more indulgence towards the
so much and doing it so well.

cleane has made some judicious remarks on Horace i
on; and a recent writer in "Blackwood's Magaz
XX.), "On the Causes of Horace's Popularity,"
instructive and agreeable essay.

do we know that we have what Horace wrote? A v
come down to us from a very remote time by succes
ns must contain many errors. Even books when t
often reprinted differ very much from the original.
sent of the manuscripts of Horace is the only evid
wrote; and it is a wonder that the diversities in
more than they are. But these diversities are suffic
t in many passages we cannot discover the true r
never shall. It is the business of the critic to use

matter. I do not feel that I have any peculiar aptitude for this kind of work, and the same may be said of many who have undertaken it. I have, however, noticed nearly all the variations in Ritter's text, and I think that some of them are improvements. I have noticed also some of Keller's readings in the Odes, but I have found very little in them that seems to me of any value.

When the manuscripts agree, and there is nothing unintelligible, it is consistent with the evidence to let a passage stand as it is, and it is inconsistent to attempt to improve it. When there is diversity of readings in any case, we must determine which we will accept on a balance of probabilities. If no reading gives a sufficient sense, we may endeavour to extract from the supposed false readings something which does give a sense and may be what the copiers would have written if they had taken due care. Many excellent corrections have been made in this way, and they commend themselves to our judgment as true, that is, as possessing sufficient probability to be accepted as true.

There is another method which we may use in deciding between conflicting readings, and also in determining whether a passage, where there is no variation in the readings, may be considered genuine. In the case of Horace, for example, if we study the general purpose of each poem, if we have made ourselves well acquainted with his manner of expression and his poetic colouring, and if we fix our attention closely on all the words of a given passage, and the connexion of the whole passage with that which precedes and follows, we may often determine with great probability what he intended to write, where the evidence leaves it doubtful; and we may also determine whether critics are justified in putting their own guesses in place of the documentary evidence, when there is no variation in it. The power of justly interpreting is therefore a necessary qualification for a critic who undertakes to settle a text whether ancient or modern; as necessary as it is for the commentator who undertakes to explain his author. There are indeed in Horace many passages, where the text may be quite right, and yet the interpretation is doubtful. I have found more of these passages than I expected, and some about which editors will always differ.

... , ... sometimes stro
...red manuscripts, as he says in a note on C. iii. 2
n v. 5 of this Ode, he maintains that 'rumpit,' fo
vidence, is better than 'rumpat,' for which there i
vhether more or less, I do not know. According
vidence is for 'rumpat.' This is just an instance
nan's power, if he will venture to give reasons, and
Bentley's argument is opposed by the 'ratio et res
ays that 'rumpat' is quite contrary to that which p
c.), for it would be a lucky thing for the wicked t
ourney which they had begun, a lucky thing to retu
ey have discovered that they are setting out inausp
nse of the whole passage then, as he thinks, is
rtain evil omens accompany the wicked. A se
nt to interrupt a journey which has been planned
y feeble addition to the first stanza; and if we take
ntley does, it means that a serpent interrupts any j
, whether he is bad or good. But the subsequen
timebo,' are addressed to Galatea, and all that prec
ly to the wicked; and Horace prays that bad luck
n, when they do go, and that a bad sign may break
h they have planned; and this is the same as sayi
e able to go where they intend to go. There is
here. It is not so easy to decide on the other pa
her we should ...

MS. for 'vetat,' but if this is so, the preponderance of the evidence for 'vetet' ought not absolutely to decide in this passage. There are two objections to 'vetat:' one is the form 'Teque,' by which this line is connected with the preceding, which contains 'vivas;' and the other is the difficulty of being certain about the meaning of 'laevus,' which, as some critics suppose, signifies 'infaustus,' a meaning which is consistent either with 'vetet' or 'vetat.' If 'laèvus' signifies 'auspicious,' then we have with 'vetat' this meaning, 'And thee neither the auspicious woodpecker nor the wandering crow forbids to go,' which is plainly not sense. I am not sure about the meaning of 'vaga,' but I think it has an inauspicious meaning. The passage is curious, and it might be discussed before a jury of competent men under the guidance of a judge, who would prevent the advocates from quarrelling and abusing one another, as critics do sometimes.

Mr. Macleane observes that he has not accepted a single conjecture made by Bentley. These conjectures, it is said, amount to several hundreds. As far as I know, very few of Bentley's conjectures are now accepted by any editor; and this is a strong condemnation of a man's judgment whose great learning is acknowledged. It seems as if Bentley made many of his conjectures first, and then tried to find out reasons for them. Those who know him only by his criticisms on Milton and his controversial writings, such as the Boyle Lecture and Phileleutherus Lipsiensis, may be curious to learn how he has handled a Latin poet in whom propriety of expression and good taste are conspicuous. If Bentley's Latin notes were translated into English, men who are not scholars, but have plain good sense, would find something of the same kind that they might have seen before in his English writings. It is true that the notes on Horace did not allow him quite so good an opportunity of venting his coarse wit and bad taste as his attack on the Discourse on Free-thinking by Antony Collins, the friend of John Locke; but he has done enough in his Horace to show his great defects, and young men should be warned against being deluded by a profuse display of learning, which is frequently used to support a perverse ingenuity. Bentley's powers of assertion were strong: his

.... are the worst. We have a
hmann and Haupt (Keller) to write 'Thynus' for '
i. 13, 14. I do not know what objection these crit
enus:' Bentley has let it pass unmolested. 'Thy
ly suggested by 'Thyna merce' (C. iii. 7. 3), and '
5. 7; Epp. i. 6. 33). Here the argument turns en
opriety of the expression 'navita Bosporum Poen
e is for the common reading. Horace continual
names to give life and complexion to his poetry, a
tances in which he uses them, as far as we can see
oper names would do as well if they had suited hi
navita' must have some life put into him by a name,
k of one better than Poenus, whether Horace used it
r more limited sense; nor if the poet wished to p
on the road to some great and distant seat of com
have chosen a more troublesome course for him than
e Bosporus against a strong current. What the '
would be doing there I cannot tell, as the Thyni we

an example of Bentley's perverse argumentation on Epod. xv. 15
ng and defending 'offensi' instead of 'offensae,' at the end of his
fensae' may stand, if a man will interpret it as he does. His int
tainly be accepted. In S. i. 9. 1, he inserts 'ut' after 'ibam,' be
the expression 'ibam' alone, and he defends his 'ut' by quoting
s one from Terence, Phormio, iv. 3. 12: 'Ut abii abs te, fit forte obvi
ich is quite a different thing. In the same satire, v. 36. he ...
in the place of '.......'

a naval people; and the Poeni were. The 'Bosporus' served Horace on this occasion, and is useful again when he speaks of soaring into the air in the form of a bird (C. ii. 20. 14) and visiting the roaring Bosporus.

When we have long been accustomed to a reading, it is very difficult to accept another, even if there is better evidence for it, and good reasons. Thus in C. ii. 20. 13, Keller has 'jam Daedaleo notior Icaro.' I hardly know whether 'ocior' or 'notior' is supported by the better evidence. Perhaps 'notior' is; and if we accept it, we escape the 'Daedaleo ocior.' Still partly from habit, and partly for other reasons, I am not yet reconciled to 'notior.'

In C. iii. 4. 9, 'altricis extra limen Apuliae,' the question of 'Apuliae' is hotly debated. The word 'Apuliae' following 'Apulo' is not the kind of repetition which seems to me to be an argument against 'Apuliae;' nor is the argument derived from the quantity of the first two syllables in 'Apuliae' conclusive. It is a case in which critics may differ; but 'Apuliae' is now generally condemned. There is a note on this passage.

The boldest attempt at alteration that I know is in C. iii. 24. 4: 'Tyrrhenum omne tuis et mare Apulicum,' where Keller has 'terrenum omne tuis et mare publicum,' and Ritter has 'Tyrrhenum omne tuis et mare Ponticum.' Bentley has said nothing against the common reading. 'Terrenum' is Lachmann's. It is quite plain that Horace, according to his fashion, would use a proper name here, and the MSS. have 'Tyrrhenum' or some equivalent form. I think it is equally plain that the verse would end with some other proper name, and 'Ponticum' is supplied by some manuscripts. Others have 'pulicum,' 'publicum,' 'apulicum,' 'punicum.' Here is a case of real difficulty, but it is a most perverse selection to choose 'publicum,' when we plainly require the name of a sea contrasted with the 'Tyrrhenum.' If the difficulty about 'Apulicum' is insuperable, we must take 'Ponticum,' which being a proper name answers one demand of the text, but does not satisfy in other respects, for we want the name of a sea corresponding to 'Tyrrhenum' instead of being carried off to the Euxine.

Habit accustoms us to things which at first seem strange. 'Mare

'he Index of Proper Names and the Index to the N een verified. The Index to the Notes contains als ɜrences to the additions made to the Notes.

INTRODUCTION.

The materials for Horace's life are derived almost entirely from his own works. A few additional facts are got from a short memoir attributed to Suetonius.

He was born on the 8th December, A.U.C. 689 (B.C. 65), at or near Venusia[1] (Venosa), in the Apennines, on the borders of Lucania and Apulia. His father was a freedman[2], having, as his name proves, been the slave of some person of the Horatia gens. As Horace implies that he himself was ingenuus[3], his father must have obtained his freedom before his birth. He afterwards followed the calling of a coactor[4], a collector of money in some way or other, it is not known in what. He made in this capacity enough to purchase an estate, probably a small one, near Venusia. We hear nothing of his mother, except that Horace speaks of both his parents with affection[5]. His father, probably seeing signs of talent in him as a child, was not content to have him educated at a provincial school, but took him (at what age he does not say, but probably about twelve) to Rome, where he became a pupil of Orbilius Pupillus[6], who had a school of much note, attended by boys of good family, and whom Horace remembered all his life as an irritable teacher, given unnecessarily to the use of the rod. With him he learnt grammar, the earlier Latin authors, and Homer. He attended other masters (of rhetoric, poetry, and music, perhaps) as Roman boys were wont, and had the advantage (to which he afterwards looked back with gratitude) of his father's care and moral training during this part of his education. It was usual for young men of birth and ability to be sent to Athens to finish their education by the study of Greek literature and philosophy under native teachers; and Horace went there too, at what age is not known, but probably when he was about twenty. Whether his father was alive at that time or dead is uncertain. If he went to Athens at

[1] C. iii. 4. 9; C. iv. 9. 2; S. ii. 1. 34.
[2] S. i. 6. 6. 45, 46.
[3] S. i. 6. 8.
[4] S. i. 6. 86.
[5] S. i. 6. 96.
[6] Epp. ii. 1. 71; ibid. 2. 41.

_ _ _ Ode to Pompeius Varus (ii. 7).
he came to Italy, having obtained permission to do so,
who were willing to give up a desperate cause and set
ıe. His patrimony[8], however, was forfeited, and he
ad no means of subsistence, which induced him to empl
ing verses, with the view perhaps of bringing himself in
than for the purpose of making money by their sale.
ible, however, that some of his earliest compositions we
ıl satires and lampoons, written at the instigation of t
ble to pay him for them. That the book of Epodes v
does not contain all that he wrote in Archilochus' vein
y certain; and the same I believe may be said of the
Probably his earliest efforts were more severe and li
ose which his judgment allowed him afterwards to
some of these are bad enough. With Archilochus and
im as models, and without the experience he afterwards
est productions may without difficulty be supposed to ha
in later life he would condemn. By some means he n
place as scriba[1] in the Quaestor's office, whether by p
st does not appear. In either case we must suppose l
on to make friends, though he could not do so by the
ed without also making many enemies. His Satires ar
to the enmity his verses had raised up for him on all
ne acquainted, among other literary persons, with Vi
ho about three years after his return (A.U.C. 715) int
aecenas, who was careful of receiving into his circle
nd one whose writings were of a kind that was new
He accordingly saw nothing of Horace for nine mont
ıction (S. i. 6. 61). ...

more genuine in Horace's writings than his expressions of affection for his father and for Maecenas. His gratitude to Maecenas never takes the form of servility, his affection never savours of affectation, and his familiarity never approaches to impertinence. He sees in Maecenas' gifts to himself only the generous disposition of the giver, of which he has no thought of taking undue advantage; his patronage he neither exaggerates nor undervalues; for his health he feels tenderly; his danger he tries to share; and his anxieties he does his best to soothe. It is evident that Maecenas valued his society and understood his character.

At his house, probably, Horace became intimate with Pollio and the many persons of consideration whose friendship he appears to have enjoyed. Through Maecenas also it is probable Horace was introduced to Augustus, but when that happened is uncertain. In A.U.C. 717 Maecenas was deputed by Augustus to meet M. Antonius at Brundisium, and he took Horace with him on that journey, of which an amusing account is given in the fifth Satire of the first book. Horace appears to have parted from the rest of the company at Brundisium, and perhaps returned to Rome by Tarentum and Venusia. (See S. i. 5, Int.). Between this journey and A.U.C. 722 Horace received from his friend the present of a small estate in the valley of the Digentia (Licenza), situated about thirty-four miles from Rome, and fourteen from Tibur, in the Sabine country. Of this property he gives a description in his Epistle to Quintius (i. 16), and he appears to have lived there a part of every year, and to have been fond of the place, which was very quiet and retired, being four miles from the nearest town, Varia (Vico Varo), the centre of the district, but of no great importance. During this interval he continued to write Satires and Epodes, but also, it appears to me probable, some of the Odes, which some years later he published, and others which he did not publish. These compositions I have no doubt were seen by his friends, and were pretty well known before any of them were collected for publication. It will appear from the separate Introductions to the several Satires of the first book that there is not one which might not have been written by the year A.U.C. 719, and in that year Franke supposes the first book was published. It may have been so, but Franke's arguments are not conclusive. In A.U.C. 723 the battle of Actium was fought, and in the prospect of Maecenas having a command on that occasion, Horace wrote him a touching poem, which stands first in the book of Epodes. The ninth Epode was written immediately after the victory, and there is no poem in the book of Epodes which need be placed later. I agree therefore with Franke in thinking that book, of which one or two poems are among Horace's earliest compositions, may have been published in A.U.C. 724. In that year was written,

... object of Augustus to effect. (S
to C. ii. 15). His most striking Odes appear for the
been written after the establishment of peace. Some
ritten before, and probably were. But for some reason
at he gave himself more to lyric poetry after his thirty-
had done before. He had most likely studied the Gre
e was at Athens, and some of his imitations may ha
early. If so, they were most probably improved and
ne to time (for he must have had them by him, known
a few friends, for many years) till they became the
ns of artificial composition that they are. Horace conti
himself in this kind of writing (on a variety of subjec
matory, political, moral; some original, many no doubt su
k poems) till A.U.C. 730, when I am inclined to think t
oks of the Odes were published. I cannot here disc
but I have considered and stated in the case of each
s, if any, that it contains of its date, and I can find none
be placed in that year or before it. Bentley's theory,
race to one species of composition at a time, and suppose
st three books of Odes to have been published separately,
n; and he overlooks the fact that the twenty-fourth Ode
was certainly written four years after that in which he
ation of that book. Clinton, who supports Bentley (Fas
an only do so by supposing that in the present copie
y have been transposed, which is begging the qu
s arrived, as far as I can judge, at the right conclusio
ct. During this period Horace appears to have pass
me among the most distinguished men of the day, o
the country ...

coast of Italy. When this happened nobody knows. After the publication of the three books of Odes, Horace seems to have ceased from that style of writing, or nearly so; and the only other compositions we know of his having produced in the next few years are metrical Epistles to different friends, of which he published a volume probably in A.U.C. 734 or 735. He seems to have taken up the study of the Greek philosophical writers, and to have got a good deal interested in them, and also to have become a little tired of the world and disgusted with the jealousies his reputation created. His health did not improve as he got older, and he put himself under the care of Antonius Musa, the emperor's new physician[3]. By his advice he gave up, for a time at least, his favourite Baiae. But he found it necessary to be a good deal away from Rome, especially in the autumn and winter[4].

In A.U.C. 737 Augustus celebrated the Ludi Saeculares, and Horace was required to write an Ode for the occasion, which he did, and it has been preserved. This circumstance, and the credit it brought him, may have given his mind another leaning to Ode-writing, and have helped him to produce the fourth book, a few pieces in which may have been written at any time. It is said that Augustus particularly desired Horace to publish another book of Odes, in order that those he wrote upon the victories of Drusus and Tiberius (4 and 14) might appear in it. The latter of these Odes was not written, I believe, till A.U.C. 741, when Augustus returned from Gaul. If so, the book was probably published in that year, when Horace was fifty-two. The Odes of the fourth book show no diminution of power, but the reverse. There are none in the first three books that surpass or perhaps equal the Ode in honour of Drusus, and few superior to that which is addressed to Lollius. The success of the first three books, and the honour of being chosen to compose the Ode at the Ludi Saeculares, seem to have given him encouragement. There are no incidents in his life during the above period recorded or alluded to in his poems. He lived five years after the publication of the fourth book of Odes, if the above date be correct, and during that time I think it probable he wrote the Epistles to Augustus and Florus which form the second book; and having conceived the intention of writing a poem on the art and progress of poetry, he wrote as much of it as appears in the Epistle to the Pisones which has been preserved among his works. The fragments of which that poem appears to be composed, and which some have vainly tried to reduce to a consistent whole, may have been written earlier than I have supposed; but there is so much affinity between the Ars Poetica and the Epistle to Augustus that I believe they were written at no great interval of

[3] Epp. i. 15.

[4] Epp. i. 7. 1—13.

appears afterwards to have been perfec
ontinued to apply himself to the study of moral philos
, which took place on the 27th November, A.U.C. 74
fifty-seventh year of his age, and within a few days of
Maecenas died the same year, also towards the cl
dence that has led some to the notion that Horace h
death that he might not have the pain of surviving
rding to Suetonius his death (which he places after his
as the text erroneously stands) was so sudden that
o execute his will, which is opposed to the notion of sui
riends were buried near one another "in extremis Es
rthest part of the Esquiliae, that is probably withou
on the ground drained and laid out in gardens by Maec
plan adopted in this Edition, of commenting on each
e Introduction, renders it unnecessary to say much in
Horace's style and character. The particular style in
le strength lay will be always matter of opinion. My ow
where so great as in the Odes, and that of these his
own in the Odes that relate to public affairs or men, whil
mall occasional pieces, as the Ode to the Fountain of
the death of Quintilius, and others, much grace an
wn. I cannot at all agree with those who think that
iting was Horace's strong point. With rare excep
ions of this kind, however elegant they may be, app
ionless, bearing the stamp of imitation, with unequivo
nd none of nature. The crowd of mistresses that h
for him out of his poems is beyond belief; and the
has tried to classify his amours, and to follow
shifting of his

Canidia some real intrigue and jealousy no doubt are connected, whatever her name may have been.

The same remark applies in some measure to other Odes addressed nominally to friends, but which might as easily be addressed to one friend as to another. The difference is that the names are in most instances known to be those of real persons, which has led many commentators into inferences respecting the characters and circumstances of those persons which I believe to be in most instances imaginary.

I have expressed my opinion of Horace as a Satirical writer in various places. On this point the reader may refer to the remarks in the Introduction to the ninth Satire of the first book. Of common sense and a perception of the ridiculous; of that knowledge of mankind which is gathered by mixing with the world; of dramatic skill; of good nature and good breeding, Horace has shown sufficient proofs, both in the Satires and the Epistles. As a critic he is certainly defective. Homer he does not appear to have understood. Plautus and Terence he could not appreciate, and the merits of Lucilius (and he must have had merits) would probably never have been acknowledged or discovered by Horace but for the feeling his criticism of that writer raised against himself. He was of an indolent habit, of which the unfinished state of some of his poems is one of the effects. "Amphora coepit Institui; currente rota cur urceus exit?" is a question that might be applied, I think, to more than one of his Satires and Epistles. There is more inequality in these than in the Odes; more also that is common-place in thought and diction. The Odes will bear better than the Satires and Epistles the close inspection that an editor is obliged to give them. Any one who undertakes that office for Horace will find that one of his principal difficulties consists in the examination, first separately, and then collectively, of so many small pictures as the Odes present. The tendency of commentators to far-fetched conjectures as to their scope, allusions, date, &c., is very great, and the above difficulty partly accounts for it. Their beauties and merits appear to me to be of a quiet kind, and the happy selection of words is one of them. Horace's selection of epithets is judicious and forcible. "Mirus ac paene divinus Horatius est in epithetis inveniendis[6]." The terseness and good sense of the sayings which concern human life and character are as striking as the manner in which they are introduced, being always in their place and never brought in clumsily, as such sentences with less art might easily appear. Herein, more than in any other respect, Horace succeeded in his attempt to imitate the Greek Lyric poets. Their fire, passion, sublimity, his language was incapable of expressing, even if his mind could have conceived them. Their metres have lost their strength

[6] Lambinus.

... s religious opinions have been a good deal disc
not appear at any time to have been very decided
ras upwards of forty when he declared of himself tl
p driven by a tempest, going this way or that, accord
ened to set. He was now a rigid moralist, now a m
ic, now an Epicurean, now a Cyrenaic. To judge h
ngs, he seems to have thought that the enjoyment
was the end of man's life. He nowhere puts forw
of another world as the compensation for the inequa
loes he make any allusion to another state of exi
t in the ordinary fabulous way. The certainty of d
tainty of life are only arguments with him for makin
easures we possess, but all in the way of moderatio
on-place much dwelt upon by Horace, as also is the p
riches. Once, if we are to take him at his word, he wa
n, and induced from an idler to become serious; th
he doctrines of Epicurus, for what length of time we d
systems he appears to have known little. He ridicu
turn.

Maecenas had given him his farm, he lived there
roved it at much expense. He had a liking for t
some beautiful descriptions of it. But when in the
t felt lonely, and missed the tables and society of his
l a good deal with rich people, but his own fare at l
lest kind. He describes his daily life in the cit
l to be disengaged, in the sixth Satire of the first
ras indifferent, as before observed. His eyes i
him. He speaks of himself as grey before ...

ipsius habui ostendi" (on S. i. 6. 41). The same Scholiast refers more than once to books that had been written on the persons mentioned by Horace. A reference to Estré's work spoken of in the Preface will show that a catalogue of these persons embraces nearly all the distinguished men of the day, with most of whom Horace was on friendly terms.

The Metres adopted by Horace from the Greek are thirteen in number in the Odes, and six in the Epodes. I purpose saying only a few words on each.

C. i. 1.—The metre of this Ode is one of three, called after Asclepiades, a lyric poet of uncertain date. It consists of single lines divided thus:

– – | – ⏑ ⏑ | – ‖ – ⏑ ⏑ | – ⏑ ⏓

The caesura usually falls on the long syllable after the end of the second foot. There are two exceptions only in Horace, ii. 12. 25, and iv. 8. 17. The Greeks did not follow this rule, and their lines were less monotonous in consequence. The division of this metre by choriambi is against the obvious rhythm. C. iii. 30, iv. 8, belong to the same.

C. i. 2.—This metre takes its name from Sappho. It consists of stanzas of four verses each. The first three are alike, and consist of four trochees, with a dactyl in the third place. Horace always substitutes a spondee for the second trochee, with one uncertain exception, C. S. 70. The fourth verse consists of a dactyl and spondee, and is named an Adonic.

This is one of the commonest metres. It differs in Horace's hands from the Greek usage by the less frequent introduction of the trochee in the second place, and from the caesura usually falling after the fifth syllable. This arrangement takes away a good deal from the vigour of the metre, a defect which Horace seems to have perceived when he wrote the Carmen Saeculare and the Sapphic Odes of the fourth book [7].

[7] I subjoin some remarks from the "Journal of Education," 1832 (vol. iv. p. 356), on Dr. Carey's "Latin Prosody made Easy." The author observes: "It greatly conduces to the harmony of the Sapphic verse to make the caesura at the fifth semifoot, as 'Dive, quem proles Niobea magnae;' not as 'Haec Jovem sentire Deosque cunctos,'" —a very common opinion. To which the reviewer replies: "To our ears the latter is at least as melodious as the former, consisting of a dactyl interposed between two accentual ditrochees, as in the lines quoted by Dr. Carey from Catullus and Sappho:

'ποικιλόθρον' ἀθάνατ' Ἀφροδίτα.'
'Pauca nuntiate meae puellae;'

ɢ ―. .. ɪᴜ. ɪɜ. 30; iii. 9. 15. 19. 2·

•

4.—This metre has its name from Archilochus of I
ı of alternate verses, of which the first is one of those
ırians call ἀσυνάρτητοι [1], because they consist of differ
·hich do not blend together. The first four feet are th
ıter verse, after which follow three trochees, the first p
distinct from the second. The second is a catalecti
r, that is, it has one syllable wanting in the last foot.
r Ode in this metre.

5.—This is also reckoned with the Asclepiadean metres,
two first lines have their name from Asclepiades, be
C. 1. The third is called after Pherecrates, the comic
It consists of a dactyl between two spondees, if my e
ve me; but it is usual to mark it with a spondee, chor
syllable. The fourth is the Glyconean verse, which oc
ı this metre belong C. i. 14, 21, 23; iii. 7, 13; iv. 13.

ı in the line of Horace:

'Quindecim Dīana preces virorum.'

as generally avoided this form of the verse, the dislike seems to h
as his ear improved; so that while there is but one instance o
ıe second book of the Carmina, and not one in the third, there ar
two in the fourth, and in the Carm. Saec. one on an average in ever
such lines as 'Doctus et Phoebi chorus et Dianae' we prefer th
ıt at the commencement to that which Dr. Carey considers so sw
es 'chorus' a trochee, and would, we suppose, give the sound of
Romulae genti date ...

[redacted]

C. i. 6.—This metre consists of three Asclepiadean verses, such as C. 1, and a Glyconean, as in C. 3. In C. i. 15. 24 and 36 a trochee occurs in the first foot (see note). The other Odes are i. 24, 33; ii. 12; iii. 10, 16; iv. 5, 12.

C. i. 7.—This measure takes its name from Alcman, the lyric poet of Sparta. It consists of two verses, of which the first is a complete hexameter, and the second is made up of the four last feet of an hexameter. To this belong C. i. 28, and Epod. xii.

C. i. 8.—There is no other Ode in this metre, which also consists of two verses. The first consists of a dactyl and two trochees, or a trochee and spondee, — ⏑ ⏑ | — ⏑ | — ⏒. This takes its name from Aristophanes. The second is a verse, of which the first half consists of two trochees and a dactyl, with a long syllable added, and the second half is the first reversed, thus:

— ⏑ | — ⏒ | — ⏑ ⏑ | — || — ⏑ ⏑ | — ⏑ | — ⏒

Horace always has a spondee in the second place.

C. i. 9.—This is the ordinary Alcaic metre, in which each stanza consists of four verses. The first two are divided thus:

⏓ | — ⏑ | — ⏑ | — ⏑ ⏑ | — ⏑ ⏒

though Horace usually substitutes a spondee for the second trochee, the only exception being iii. 5. 17. The caesura usually falls after the fifth syllable, to which rule exceptions will be found in C. i. 16. 21, 37; 5, 14; ii. 17. 21; iv. 14. 17. This caesura the Greeks did not observe. The first syllable of the verse is more commonly long than short. It is usual to look upon the first part of the verse as iambic, and to divide it thus:

⏓ — | ⏑ — | — |.

But I have no doubt it is trochaic. The third verse is also trochaic, consisting of a syllable (usually long) followed by four trochees, a spondee being substituted by Horace for the second trochee. The fourth verse consists of two dactyls and two trochees.

C. i. 11.—This is an Asclepiadean metre, rather peculiar. The division to which we are guided by the ear seems to separate each verse into three parts, as follows:

— — | — ⏑ ⏑ | — || — ⏑ ⏑ | — || — ⏑ ⏑ | — ⏑ ⏑

This classes it with the ἀσυνάρτητοι. Those who resort to the division by choriambi destroy the natural rhythm. To this belong i. 18; iv. 10.

. . . . . .

. . . called Ionic Minor (⏑ ⏑ — —), of which the twc
in four each, and the third contains two. Respecting
Bentley's note. It would seem that Horace, imitating
Ode of Alcaeus (see Introduction), tried the metre
k, as usual, has a much finer effect than the imitation.

iv. 7.—This metre takes its name from Archilochus,
of an hexameter verse, followed by a verse which is the
pentameter. There are no other Odes in this measure.

od. i.—x.—The first ten Epodes are in the same metre,
ernate trimeter and dimeter iambic verses. They admi
n the uneven places. An anapaest is once introduced in

d. xi.—This is one of the variations of the iambic i
chilochus. The first verse is a trimeter iambic. The
τητος, consisting of the last half of a pentameter follo
r iambic. This accounts for the short syllable in the
10, 26, and the hiatus in vv. 14, 24. Bentley has a not
which may be consulted.

l. xiii.—This metre consists of an hexameter verse,
p, as Epod. xi., of a dimeter iambic and half a pentam
ce being that these parts are here reversed.

. xiv., xv.—These are composed of an hexameter follo
iambic.

xvi.—This consists of an hexameter verse, followed b
erse.

Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

CARMEN I.

A.U.C. 730.

WHETHER this ode is an introduction to one book or three is a question that has been discussed and must be matter of opinion. I think it probable that the three first books were published together, with this as a preface; and if the chronological arrangement I have adopted (see Introduction) be correct it was written A.U.C. 730; but there is no internal evidence to lead to that conclusion. Bentley was of opinion that each book was produced separately. It is a graceful dedication to Maecenas of a work, the composition of which had occupied and amused the poet at intervals for some years. It was probably at his patron's instigation that he arranged his fugitive pieces and put them forth in this collected form. There is a mixture of real affection with the usual dedicatory flattery in this ode, the leading idea of which, as in most cases, Horace probably borrowed from the Greek. There is a fragment of Pindar (201 Bergk), preserved in Sextus Empiricus, which with others Horace may have had in mind, and it will account for the somewhat incongruous allusion to the Olympic games in the beginning of this ode. It is the only way of explaining the allusion to an almost obsolete practice, to bear in mind that this was the chief theme of Pindar's poetry. The fragment runs thus:—

ἀελλοπόδων μέν τιν' εὐφραίνουσιν ἵππων
τίμια καὶ στέφανοι· τοὺς δ' ἐν πολυχρύσοις θαλάμοις βιοτά·
τέρπεται δὲ καί τις ἐπ' οἶδμ' ἅλιον ναῒ θοᾷ
σῶς διαστείβων . . . . .

A fragment of Archilochus (33 Bergk), from Clemens Alexandrinus, runs:

ἀλλ' ἄλλος ἄλλῳ καρδίην ἰαίνεται.

But the sentiment is common enough, and with the exception of the first illustration Horace has put the subject in his own way and given it a Latin dress. It will be observed, that while the leading sentiment is the common-place "different men have different tastes," Horace selects only the pursuits of worldly or mechanical minds to contrast (not without some contempt) with his own higher ambition. He had, no doubt, in his memory Virgil's lines (Georg. ii. 503, sqq.): "Sollicitant alii remis freta caeca," &c.

ARGUMENT.

Maecenas, my protector, my pride, in whom I delight, various are the aims of men. The Greek seeks glory from the race; the lords of the world are supremely happy, one in the honours of the state, the other in his well-filled barns. The farmer will not

Collegisse juvat metaque fervidis
Evitata rotis palmaque nobilis.
Terrarum dominos evehit ad Deos,

atavis] A noun substantive, signing properly an ancestor in the fifth ee, thus: 'pater,' 'avus,' 'proavus,' vus,' 'atavus;' compounded of 'ad' 'avus,' and corresponding to 'adnepos' e descending scale. Maecenas belonged e family of Cilnii, formerly Lucumones rinces of Etruria, who up to a late d possessed influence in the Etrurian of Arretium, whence they were ex-l by their own citizens B.C. 300. See c. 3. Compare Propert. iii. 9. 1:

Iaecenas, eques Etrusco de sanguine
regum."

al, xii. 4. 2: "Maecenas atavis regibus eques." See also C. iii. 29. 1. S. i. 6. 1, Virgil (G. ii. 40) addresses Maecenas same affectionate terms:

cus, o famae merito pars maxima
ostrae,
cenas;"

ropertius, ii. 1. 73:

enas nostrae pars invidiosa juventae,
vitae et morti gloria justa meae."

unt quos] *ἔστιν οὗς*, which Greek ction has been more closely followed pertius, iii. 9. 17: "Est quibus Eleae it palma quadrigae." The indicative with 'sunt,' or 'est qui,' when parpersons are alluded to, as here the in opposition to the Romans. So 2. 182: "Argentum—sunt qui non , est qui non curat habere," where tter is distinctly indicated ...

commentators are divided ... I see no way of deciding t... since either sense will suit t... both were in common use ... Because the Olympic gam... ceased to be celebrated af... Orelli thinks Horace may b... his own recollection, having ... tator. But he is more likel... above, to have had Pinda... than his own recollection ... horse-races.

4. *Collegisse*] Young ver... sometimes misled in their u... fect for the present tense. ... so used to express a complete action frequently repeated, not ... course of action; according t... the Greek aorist. The bes... of what follows is in the Ilia... sqq.), where Nestor thus inst... Antilochus:

ἐν νύσσῃ δέ τοι ἵππος ἀ...
χριμφθήτω,
ὡς ἄν τοι πλήμνη γε δοά...
ἱκέσθαι
κύκλου ποιητοῖο· λίθου δ' ἀλ...
ρεῖν.

See also Ov. Am. iii. 2. 11:

"Et modo lora dabo, modo ...
notabo,
Nunc stringam metas int...

6. *Terrarum dominos*] I un...

[redacted]

Hunc si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum si proprio condidit horreo

and Rome herself (xii. 8. 1):

"Terrarum dea gentiumque."

The punctuation and construction of this passage have been a subject of much discussion. After much consideration I have adopted the solution of the difficulty first suggested, I believe, by Rutgersius, and have put a full stop after 'nobilis.' Graevius took the same view. For his strictures therefore upon this reading Bentley has an account to settle with his friend, whose opinion he probably did not know, for he does not mention him. His objections are that 'palma' cannot be separated from 'evehit' without violence to the construction, which is only begging the question; and that "palmaque nobilis," standing by itself, is "jejunum, et aridum, et omni venere spoliatum," which is a matter of taste likely to be prejudiced by the habit of joining the two verses, with which the ear of most readers is familiar. His third objection is that 'evehit' cannot be used impersonally, which I deny; it may be so used just as well as in our own language we may say: "It exalts a man to the gods—one if his ambition is gratified, another if his avarice." Bentley's last objection is the worst of all: "How can a man be said to be exalted to Heaven by having his barns full? I was not aware the road was so easy." If Bentley had written his notes in English, the greater part of them would only have raised a smile. This argument is a fair specimen of his criticism. He settles the question by changing 'evehit' into 'evehere,' which he makes dependent on 'nobilis;' whereby he thinks to get rid of the difficulty of making 'hunc' and 'illum' to depend on 'juvat.' But even with this unauthorized correction (which Orelli describes sufficiently when he says "nemo recepit"), that construction is very harsh, as any body will see who tries to construe the passage upon this hypothesis. But it is the one generally received now, though 'evehit' is retained. Mr. Tate strongly urges the construction of 'hunc' and 'illum' with 'dimoveas,' which he says is as old at least as Glareanus (a contemporary of Fabricius and the Stephens), but which, in fact, was the construction adopted by Acron and Cruquius' Scholiast, who calls it "zeugma ab inferiori." But it is a sufficient answer to this, that there could be no reason why the man who had risen to the highest honours and wealth should be induced to seek his fortunes at sea. Those who suppose 'Terrarum dominos' to be in apposition with 'Deos,' quote Ovid, Ep. ex Ponto i. 9. 35, sq.:

"Nam tua non alio coluit penetralia ritu
Terrarum dominos quam colis ipse Deos."

Others apply these words to the competitors, because they were usually kings or nobles: others render 'exalts them to the gods as lords of the world,' i. e. 'as if they were.' I believe I have stated all the opinions of any weight upon this passage. The reader will judge whether the reading I have followed does not give the simplest solution of the difficulty. Bentley is very ably refuted by Cunningham, Animadv. c. 15.

8. *tergeminis*] This refers to the three curule magistracies, those of the curule aedile, praetor, and consul. Though the quaestorship was the first step in the line of promotion, it is not included, because it was not a curule office. Not seeing that 'tergeminus' here signifies no more than 'triplex,' some have supposed the quaestorship, the tribuneship, and censorship to be included. But 'geminus' is used in this combination with cardinal numbers frequently. So Virgil (Aen. vi. 287) calls Briareus 'centumgeminus,' and Catullus (xi. 7) the Nile 'septemgeminus,' and Lucret. (v. 28) speaks of "tripectora tergemini vis Geryonai;" but the most unequivocal instance of this use of the word occurs in Paulus (Dig. 50. 16. 137): "Ter enixa videtur etiam quae trigeminos pepererit," which passage has been pointed out to me by Mr. Long. "Tollere honoribus" is not, as some take it, "tollere ad honores:" 'honoribus' is the ablative case, as (C. i. 21): "Vos Tempe totidem tollite laudibus." Sall. Jug. 49: "ut quemque—pecunia aut honore extulerat." Tac. Ann. i. 3: "Claudium Marcellum pontificatu et curuli aedilitate—M. Agrippam geminatis consulatibus extulit."

Certat—tollere] The poets, following the Greek idiom, use for convenience and conciseness this construction of the infinitive with verbs which in prose would require 'ut' with the subjunctive, or a supine, or 'ad' with a gerund, or some other construction. In the next ode we have "egit visere;" in the 12th, "sumis celebrare;" in the 26th, "tradam portare," and so on. Dillenbr.

...uuat rura sui; mox reficit rates
Quassas indocilis pauperiem pati.

given a list of the principal verbs so 1. Verbs of all kinds signifying desire the reverse are frequently used with infinitive, as in this ode: "demere nit," "refugit tendere;" C. 9. 13, ge quaerere," &c. The student can observe this usage for himself.

). *de Libycis verritur areis*] See C. iii. 26. 31. S. ii. 3. 87; and Cic. in Verr. ii. 3. 14, Long's note. The 'area' a raised floor on which the corn was hed; and after the wind had winnowed e floor was swept, and the corn was collected.

. *findere sarculo*] There is some- of contempt in these words, where ould have expected 'arare.' [There contrast presented between a man's Italian estate, and the great pro- l wheat-growing farms.] Fea refers leius's description of Samos, where tio omnis in sarculo et surculo—ager nto piger, aratro irritus" (Florid. Scindere' is the proper word for the ; 'findere' for the hoe or lesser in- ents.—'Attalicis conditionibus' sig- 'the most extravagant terms.' There three kings of Pergamum of this which was proverbial for wealth. second it is recorded, that he gave ums for paintings and other works as much as 100 talents for a single (Plin. N. H. vii. 39). The third left his great wealth and his king- the Romans (B.C. 134); and the as passed into a proverb. See C. ii.

themselves, not from their conflict of MSS., not on every place where they occ ble to derive it from the con meaning of 'de,' 'down f be inclined to say that 'de properly used when the pl the removal takes place is 'dimoveo' when the senter as here. For instance, 'de gine to be the proper rea 5. 14: "Curvo nec faciem lit where the MSS. have in n 'dimovet.' Other examples by which the reader may jud The same remark applies to 'deripio.' (C. iii. 5. 21 n. 'Myrtoum,' 'Icariis,' 'Afric particular names for general carina' (C. i. 35. 7). This have been mentioned, if rea been discovered for the use o which this common practice overlooked. Turnebus, for plains 'Cypria' by the fertili which was so productive, that nish all the materials for a keel to its top-gallant sail epithets for Africus, which w wind, and corresponded to th are 'praeceps,' 'pestilens,' 'p iii. 23. 5). He uses the ph procellae' (C. iii. 29. 57) t storms for which this wind w —'Luctari,' 'certare,' 'dec

Est qui nec veteris pocula Massici
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra juvant et lituo tubae
Permixtus sonitus bellaque matribus
Detestata. Manet sub Jove frigido
Venator tenerae conjugis immemor,
Seu visa est catulis cerva fidelibus,

three: Lucan. i. 419, "rura Nemetis," or 'Nemossi;' Sil. Ital. iv. 227, "rura Casini;" viii. 433, "rura Numanae." Gronovius approved of this conjecture, and by it corrected a verse of Paulinus.

18. *indocilis—pati*] Examples of this Greek construction for 'ad patiendum' are very numerous. Bentley, as we have seen, tries to apply it to v. 6, reading 'nobilis evehere.' To go no further than this book, we have 'audax perpeti,' 'blandum ducere,' 'nobilem superare,' 'impotens sperare,' 'callidum condere,' 'doctus tendere,' 'praesens tollere,' 'ferre dolosi,' 'fortis tractare,'—'Pauperies,' 'paupertas,' 'pauper,' are never used by Horace to signify 'privation,' or any thing beyond a humble estate, as among many other instances "meo sum pauper in aere" (Epp. ii. 2. 12). "Probamque pauperiem sine dote quaero" (C. iii. 29. 56). Aristophanes describes shortly the difference between 'egens' (*πτωχός*) and 'pauper' (*πένης*), and his description will generally explain Horace's meaning when he uses the latter word:—

πτωχοῦ μὲν γὰρ βίος ὃν σὺ λέγεις ζῆν ἐστιν μηδὲν ἔχοντα,
τοῦ δὲ πένητος ζῆν φειδόμενον καὶ τοῖς ἔργοις προσέχοντα,
περιγίγνεσθαι δ' αὐτῷ μηδὲν, μὴ μέντοι μήδ' ἐπιλείπειν.—Plut. 552, sqq.

'Paupertas,' 'inopia,' 'egestas,' is the climax given by Seneca (de Tranq. Animi, 8).

20. *solido demere de die*] That is, to interrupt the hours of business. So (C. ii. 7. 6), "morantem saepe diem mero fregi." 'Solidus' signifies that which has no vacant part or space; and hence 'solidus dies' comes to signify the business hours, or occupied part of the day. Juvenal says (xi. 204):—

—— "Jam nunc in balnea salva
Fronte licet vadas, quamquam solida hora supersit
Ad sextam."

Senec. Ep. 84, "Hodiernus dies solidus est: nemo ex illo quicquam mihi eripuit." Stat. Silv. iv. 3. 36,—

"At nunc, quae solidum diem terebat,
Horarum via facta vix duarum."

The 'solidus dies' ended at the hour of dinner, which with industrious persons was the ninth in summer, and tenth in winter. The luxurious dined earlier (as "Exul ab octava Marius bibit," Juv. i. 49), the busy sometimes later. See Becker's Gallus, Exc. i. sc. 9, on the meals of the Romans. The commencement of the day varied with the habits of different people.

22. *caput*] This is used for the mouth, as well as the spring of a river. Virg. Georg. iv. 319, "Tristis ad extremi sacrum caput astitit amnis." Caesar (B. G. iv. 10) says of the Rhine, "multis capitibus in Oceanum influit." Here it is the spring. Shrines were usually built at the fountain-head of streams, dedicated to the nymphs that protected them, which explains 'sacrae.'

23. *lituo tubae*] The 'lituus' was curved in shape and sharp in tone, and used by the cavalry: 'tuba,' as its name indicates, was straight, and of deep tone, and used by the infantry. "Non tuba directi, non aeris cornua flexi" (Ov. Met. i. 98). Lipsius de Mil. Rom. says the 'lituus' was in shape a mean between the 'tuba' and the 'cornu;' not so straight as the one, nor so twisted as the other. Aulus Gellius (N. A. i. 11) makes a distinction between the three, but does not explain what it is. See C. ii. 1. 17.

24. *Bellaque matribus Detestata*] 'Detestatus' is nowhere else used passively, except by the law-writers, who use it for one convicted by evidence (Dig. 50. 16. 238). 'Modulatus' (C. i. 32. 5), 'metatus' (ii. 15. 15), are likewise used passively.

25. *sub Jove*] Epod. xiii. 2: "Nivesque deducunt Jovem." The Latin writers represented the atmosphere by Jupiter, the Greeks by Hera (Serv. ad Aen. i. 51).

..g.. ..dere barbiton.

Quod si me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

. *teretes*] This word Festus describes ean 'long and round as a pole,' which ition will not always help us to the ing. It has always more or less ly the meaning of roundness or thness, or both as here. It contains same root as 'tero,' 'tornus,' τείρω, ts cognate words, and its meaning is om the notion of rubbing and polish- Horace applies it to a woman's ancles, oth-faced boy, the cords of a net, and tless man (see Index). It is applied id (Fast. ii. 318) to a girdle, and by (Aen. xi. 579) to the thong of a where, as here, it represents the twisting of a cord. 'Slender' will); for 'plagae' were nets of thick with which the woods were sur- d, to catch the larger beasts as ere driven out by dogs and beaters. renders the words, "circling toils;" , "spreading toils;" Dacier omits ' altogether. [Ritter explains 'te- correctly. 'Teretes plagae' are e cords of which are made of a umber of threads, fitted together, hioned into a round form. But want one word, which shall ex- th thick or strong and round.] or Marsicus, as Colchus for Col- Medus for Medicus, and many the only form Horace uses.

doctarum hederae praemia fron- Te' has been proposed for 'me;' Tate has declared, that this "true n necessity arisin- f- . .

plosam esse arbitror." It conjectured by Hare, and t as far as I know, who had a Mr. Tate wrote, are Jones Other critics have defende lamely: and more recently F this reading, but on grounds from his predecessors. "Tho he says, "art ever occupied poets with the ivy, and th exalt thee to the gods in t The ivy, which was sacred made a fit and usual garlan poet. "Doctarum frontium,' Tate defends, as applied to the proper description of po the Greeks were called σοφοὶ σοφισταί (Pind. Isth. ii. 36).

34. *Lesboum—barbiton*] Sappho and Alcaeus (C. i. 32.

35. *Quod si*] A reference t will show that 'quod si' does r Orelli says it does, but rarely i The MSS. vary between 'inser seres.' The present seems to keeping with what goes before, had no occasion to express a whether Maecenas ranked him poets. Although the personal p is emphatic in this sentence, E it, as the poets often do, wher tion of persons is intended. Dillenbr. have quoted a fragm pho (15 Bergk), from which i pear that the l...

CARMEN II.

A.U.C. 725.

This ode was probably written on the return of Caesar Octavianus [named Augustus, B.C. 27] to Rome, after the taking of Alexandria, when the civil wars were ended, and the temple of Janus was shut, A.U.C. 725. Horace expresses the opinion which Tacitus (Ann. i. 9) states was held by reflecting men of all parties, "non aliud discordantis patriae remedium fuisse quam ut ab uno regeretur," that the only remedy left for the troubles of the state was an absolute government in the hands of one person. He has been charged with deserting his republican principles, and even urging the destruction of those whose party he had once belonged to, and with whom he had fought at Philippi. But Horace urges reform, not bloodshed; and he had lived long enough to see that reform was not to be expected at the hands of republican leaders, or from any but him whose genius was now in the ascendant. It is not therefore in any mean spirit that he urges Octavianus to take upon himself the task of reducing to order the elements of the state, which so many years of civil war had thrown into confusion.—None of Horace's odes are more justly celebrated than this for the imagery it contains, for its genuine feeling, and for the delicacy with which it flatters Octavianus, investing him with divine attributes, but inviting him to exercise them as a father correcting and defending his children, and thus to avenge in the noblest manner his great-uncle's murder. The way in which he introduces the name of Caesar unexpectedly at the end has always appeared to me an instance of consummate art.

The prodigies described at the beginning of this ode are those which were said to have followed the death of C. Julius Caesar. They are related also by Virgil, Georg. i. 466—489, which passage, and the verses that follow it to the end of the book, should be read in connexion with this ode. It will appear to any reader of both very probable that Horace had this description in his mind when he wrote. It has been thought that Horace could not have referred to prodigies which had occurred so long before (A.U.C. 710, fifteen years before this ode was written), when he was at Athens, and therefore could not have witnessed them. Other prodigies therefore have been assumed as the subject of these opening stanzas. But the only other occasions, about this time, when the Tiber is recorded to have overflowed its banks, were A.U.C. 727 and 732, the earliest of which years would be too late for this ode, in which the allusions to the state of Rome and the triumphs of Augustus (v. 49), and the proposal that he should assume supreme authority, would in that case have been out of date and unnecessary. One of the chief purposes professed by Augustus was the avenging of his adoptive father's death; see Suet. Octav. x.: "Nihil convenientius ducens quam necem avunculi vindicare tuerique acta." Tacitus also speaks of him (Ann. i. 9) as "pietate erga parentem—ad arma civilia actum;" which his enemies turned against him, saying, "Cassii et Brutorum exitus paternis inimicitiis datos, quanquam fas sit privata odia in publicis utilitatibus remittere." According to Dion Cassius (liii. 4) his declared purpose was ὄντως τῷ τε πατρὶ δεινῶς σφαγέντι τιμωρῆσαι καὶ τὴν πόλιν ἐκ μεγάλων καὶ ἐπαλλήλων κακῶν ἐξελέσθαι. Ovid (Fast. v. 573, sqq.) introduces him as uttering this prayer to Mars:

> "Si mihi bellandi pater est Vestaeque sacerdos
> Auctor, et ulcisci numen utrumque paro;
> Mars, ades et satia scelerato sanguine ferrum,
> Stetque favor causa pro meliore tuus.
> Templa feres et me victore vocaberis ultor."

This being the case, Horace could not judiciously have passed over the death of C. Julius

ARGUMENT

nts enough hath Jove sent upon the earth, making it afraid lest e coming, as the Tiber rolled back from its mouth threatening dest ', the unauthorized avenger of Ilia!

ons shall hear that citizens have whetted for each other the steel th tten the enemy.

god shall we invoke to help us? What prayers shall move Vesta om shall Jove assign the task of wiping out our guilt? Come thou, Ap ling Venus, with mirth and love thy companions; or thou, Mars, hast too long sported with war; or do thou, son of Maia, put on t , and let us call thee the avenger of Caesar; nor let our sins drive t y; here take thy triumphs; be thou our father and our prince, an Mede to go unpunished whilst thou art our chief, O Caesar.

JAM satis terris nivis atque dirae
Grandinis misit Pater, et rubente
Dextera sacras jaculatus arces
        Terruit Urbem,
Terruit gentes, grave ne rediret
Seculum Pyrrhae nova monstra questae,
Omne cum Proteus pecus egit altos
        Visere montes,

satis—] See Introduction. It is very common in Horace not peculiar to him) to find an ich is attached to the latter of two es, but belongs to both, as here, n mutatosque Deos" (C. i. 5. 6); s timidoque tergo" (C. iii. 2. 16), other places which the student e for himself. Horace ...

the termination of the ablative 'i.' This is not true in respe words, which though they hav of adjectives, are in fact partic instance, "Ab insolenti tempe titia" (C. ii. 3. 3). Bentley, attributes too much perhaps to rity of his grammar...

Piscium et summa genus haesit ulmo
Nota quae sedes fuerat columbis,
Et superjecto pavidae natarunt
Aequore damae.
Vidimus flavum Tiberim retortis
Littore Etrusco violenter undis
Ire dejectum monumenta regis
Templaque Vestae;
Iliae dum se nimium querenti
Jactat ultorem, vagus et sinistra
Labitur ripa Jove non probante u-
xorius amnis.

—bes;' and therefore some have proposed, contrary to the MSS., to adopt 'palumbis' here. But 'columbus' '-ba,' are the generic terms for pigeons.—'Damae' is both masculine and feminine. Georg. iii. 539: "timidi damae cervique fugaces."

11. *superjecto*] 'sibi et terris' adds Lambinus. But 'sibi' is not wanted. Virgil uses the word (Aen. xi. 625), "Scopulosque superjacit undam."

13. *flavum*] This common epithet of the Tiber arose out of the quantity of sand washed down the stream. Aen. vii. 31: "Vorticibus rapidis et multâ flavus arenâ." It has been argued from 'vidimus' that Horace wrote of what he had seen, and therefore the prodigies could not be those at Caesar's death. But he means that his generation had seen the prodigies he refers to, as Virgil says of the eruptions of Aetna:

"Quoties Cyclopum effervere in agros
Vidimus undantem ruptis fornacibus
Aetnam."—Georg. i. 471.

13, 14. *retortis Littore Etrusco violenter undis*] "its waters driven violently back from its mouth at the shore of the Etruscan sea." So I am inclined to take it, with Orelli, Dillenbr., and others. Some take 'Littore Etrusco' for the Etruscan or right bank of the river, as opposed to 'sinistra ripa' (v. 18). 'Littus' is used for 'ripa' (as Forcell. shows) by Virgil, as 'ripa' is used for 'littus' by Horace (C. iii. 27. 24). But 'littus Etruscum' means the shore of the Etruscan sea in Carm. Saec. 38, Epod. xvi. 40, and 'retortis' can only signify driven back, and that must be from the mouth. Moreover the notion of the reflux of the river seems to have been common. Fea remarks that the overflowings of the Tiber are still by the common people accounted for by the violence of the sea driving back the stream. That this is an old opinion we learn from the statement of Seneca, quoted by Mitsch., to the effect that a river suddenly overflows its banks, "si crebrioribus ventis ostium caeditur et reverberatus fluctu amnis restitit; qui crescere videtur quia non effunditur." (Nat. Quaest. iii. 26. 1.)

15. *monumenta regis*] This signifies the palace of Numa adjoining the temple of Vesta, hence called 'atrium regium' (Liv. xxvi. 27), as forming a kind of 'atrium' to the temple. Ovid (Fasti, vi. 263) thus alludes to this building:—

"Hic locus exiguus, qui sustinet atria Vestae,
Tunc erat intonsi regia magna Numae;"

which he varies a little elsewhere (Trist. iii. 1. 29, sq.):

"Hic locus est Vestae qui Pallada servat et ignem:
Hic fuit antiqui regia parva Numae."

Fea says that the church of Sta. Maria Liberatrice stands on this spot, and that it is proved by certain inscriptions of the Vestal Virgins found there in the beginning of the fifteenth century.

17. *Iliae—ultorem*] Tiber is represented as taking upon himself without the sanction of Jove, and in consequence of Ilia's complaints, to avenge the death of C. Julius Caesar, the descendant of Iulus. Ilia or Rea Silvia (as Niebuhr says the name is to be written, and not Rhea) was said by Ennius, according to the Scholiast Porphyrion, to have been thrown into the Tiber by command of Amulius, and for this reason she is represented as married to that river, though she had been previously betrothed to the Anio, to whom Ovid marries her (Amor. iii. 6. 45, sqq., a beautiful passage). Silius (xii. 543) makes Ilia hide herself in the bosom of her spouse

... ... audientem
Carmina Vestam?
Cui dabit partes scelus expiandi
Juppiter? Tandem venias precamur
Nube candentes humeros amictus
Augur Apollo;

Hannibal approaches the Anio. That
e were two legends, therefore, in this
most cases, must be admitted. Cru-
s' commentator gets rid of the diffi-
y in true Scholiast fashion by saying
Ilia was buried by the banks of the
, which carried her remains away,
washed them into the Tiber; and
e she was said to have been married
e Tiber. Servius (on Aen. i. 277)
rks on Horace's version, which he
s supported by other writers. Clau-
is one. Speaking of the Tiber he

a graves humeros velat quam neverat
xor
percurrens vitreas sub gurgite telas."
ob. et Olyb. Cons. 224.) Jove may
posed to have disapproved the pre-
on of the river-god, because he had
d the task of expiation for other
nd happier means. [As to 'uxorius,'
Virgil, Aen. iv. 266. The same
as in 'u-xorius' occurs in C. i.
C. ii. 16. 7.]
ives acuisse ferrum] 'inter se' or
etipsos' is readily understood.
rlich and others make 'audiet
a prophecy, 'shall hear them
' whereas it should be rendered
ear of their having sharpened'

and that the Parthians were
making incursions into that
fact is referred to in the las
ode. Although the name
assisted by their own dispu
thing towards keeping th
they were held by the Rom
most formidable enemies, as
Horace will easily perceiv
meditated, but never carrie
the Parthians, and the Rom
the reign of Trajan gained
against them. Their empir
up and succeeded by the
dom of the Sassanidae during
Alexander Severus, A.D. 226.
ing of Lucan's first book may
with this ode.

24. *Rara juventus*] It t
peace and the enactment
marriage-laws to restore the
Rome, which was thinned
bloodshed but by indifference
and laxity of morals.

25. *Quem vocet divum*] T
appeal of the chorus in Aesch
beginning v. 92: τίς ἄρα ῥύσ
ἐπαρκέσει θεῶν ἢ θεᾶν; may
with this. Vesta, the tutela
Rome (Virg. G. i. 499, sqq.
"Dii patrii ...

[redacted]

Sive tu mavis, Erycina ridens,
Quam Jocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicis, auctor
Heu nimis longo satiate ludo,
Quem juvat clamor galeaeque leves
Acer et Mauri peditis cruentum
Voltus in hostem;

Morte jacent merita. ——
Hoc opus, haec pietas, haec prima elementa fuerunt
Caesaris ulcisci justa per arma patrem."

(Fast. iii. 699, sqq.) And when Augustus was made Pontifex Maximus Ovid writes (iii. 421):

"Ignibus aeternis aeterni numina praesunt
Caesaris.——
Ortus ab Aenea tangit cognata sacerdos
Numina; cognatum Vesta tuere caput.
Quos sancta fovet ille manu, bene vivitis ignes.
Vivite inexstincti flammaque duxque precor."

Aeneas was said to have preserved the fire of Vesta and brought her to Rome. 'Carmina' is opposed to 'prece' as a set formula to other prayers. 'Carmen' has that meaning in respect to legal or any other formal documents. Liv. i. 26: "Lex horrendi carminis." Epp. ii. 1. 138: "Carmine Di superi placantur, carmine Manes."

31. *Nube candentes humeros amictus*] So Homer describes him, *εἱμένος ὤμοιϊν νεφέλην* (Il. xv. 308). Virg. (Aen. viii. 720): "candentis limine Phoebi." 'Candenti' is the reading of the Scholiasts and one or two old editions. Fea adopts it, and supposes the 'nubes' to be a 'nimbus' or 'glory' round about his head. Graevius' notion that "nube candentes humeros amictus" has reference to the eclipse reckoned among the prodigies at Caesar's death is not worthy of him. But the fault is Bothe's, who edited Graevius' notes from marginal readings in his copy of Cruquius' edition not intended for publication. [The Romans have no active participles of the past tense, and so they use passive participles in some cases, where the accusative receives the action of the verbal notion contained in the participle. Compare C. i. 1. 21, 'membra stratus;' C. ii. 7. 7, 'coronatus capillos;' Sat. i. 1. 5, 'fractus membra.']

33. *Sive*] See i. 3. 16 n. 'Erycina ridens' corresponds to *φιλομμειδὴς Ἀφροδίτη*. *Ἵμερος* and *Ἔρως* were the two sons of Venus. [Venus had a temple on the mountain Eryx, in the north-west part of Sicily. Cic., In Q. Caecil. c. 17; In Verr. Act. ii. 2. 8.] 'Jocus' is an invention of Horace's. The reasons for appealing to Apollo as the stedfast friend of Troy, and, according to his flatterers, the father of Augustus (not because he was *Φοῖβος καθάρσιος* as Duentzer says), Venus as the mother of Aeneas and of the Julian family, and Mars as the father of Romulus, are sufficiently obvious. Mercury is selected as the representative of Augustus, because he is the messenger of peace (Ovid, Fast. v. 665):

"Pacis et armorum superis imisque deorum
Arbiter."

36. *Respicis*] Cic. (de Leg. ii. 11) proposes the title 'Fortuna respiciens,' which he explains by 'ad opem ferendam,' for a temple of Fortune.

ludo] See C. i. 28. 17: "Dant alios Furiae torvo spectacula Marti."

39. *Mauri peditis*] As the African troops were chiefly cavalry, and according to some writers distinguished rather for cowardice than bravery, Marsi has been substituted for Mauri by some editors, on the conjecture of Tanaquil Faber and against all the MSS. But other writers speak more highly of the Mauritanians; and the force of 'peditis,' which would have no force at all with Marsi, here appears to be that the rider has had his horse killed under him, or has dismounted to attack his enemy hand to hand, or in consequence of a wound. See S. ii. 1. 13: "Aut labentis equo describit vulnera Parthi." On foot the Roman cavalry routed the Hernicans (Liv. vii. 8), and Statorius had no difficulty in forming a very fine body of infantry out of the Numidian soldiers of Syphax (Liv. xxiv. 48). It has been conjectured that Horace took the idea from a painting. Bentley has caught up 'Marsi' as "certissima emendatio." Dacier, the inventor's son-in-law, supports the reading with the assertion that he had seen it in some of the oldest editions. Bentley wishes he had access to those very rare editions, and is afraid this is only a dream that has come to the Frenchman 'per portam eburneam.'

Ocior aura

Tollat: hic magnos potius triumphos,
Hic ames dici pater atque princeps,
Neu sinas Medos equitare inultos
Te duce, Caesar.

.. *juvenem*] So Augustus is called, gh he was forty years old at this time. 'irg. (G. i. 500):—

ınc saltem everso juvenem succurrere saeclo
prohibete."

ıvenis' and 'adolescens' were used for ge between 'pueritia' and 'senectus.') speaks of himself as 'adolescens' at me he put down Catiline's conspiracy, he was forty-four years old, and as ,' when he delivered his 2nd Philippic, ch time he was sixty-two. "Defendi ›ublicam adolescens, non deseram se- (Phil. ii. 46). But the reader will ıny examples in Forcellini, under the ı 'adolescens' and 'juvenis.'

Filius is supposed by Ritter to be vocative.]

ns vocari] A Graecism. "Patiar- inconsultus haberi" (Epp. i. 5. 15); pateris sapiens emendatusque vo- Epp. i. 16. 30).

aesaris ultor] Estré, a very dili- holar and candid man, declares perfectly unable to account for guage of Horace. It confounds urbs, he says, all his notions of character (Prosop. p. 277). See tion to this ode.

rus in caelum redeas] Ovid Met

49. *triumphos*] Augustu brated, or was just about to triumphs on three successiv victories (1) over the Panno matians, (2) at Actium, an andria. 'Triumphos' is gover as 'pocula' is governed by ' 19); in both which cases we sative case and an infinitive n by the same verb.

50. *pater*] The title of 'I was not assumed by August 752. Ovid addresses him (Fast. ii. 127):—

"Sancte pater patriae, tibi pl
nomen
Hoc dedit; hoc dedim
nomen eques.
Res tamen ante dedit. Sero
tulisti
Nomina: jampridem tu
eras.
Hoc tu per terras quod in aetl
alto
Nomen habes; hominum
ille Deum."

It was the highest title of hc could be conferred on a citizei first given by the Senate to C army had

[redacted]

CARMEN III.

The date of this ode has been much discussed. It is the chronologists' stumbling-block. If it was written on the occasion of that voyage to Athens from which Virgil only returned to die, the date must be A.U.C. 735. How that interferes with the reckoning of Franke and others may be seen by referring to the introductory remarks to this edition. Franke however denies that this ode has reference to that voyage. He even thinks it doubtful whether it is addressed to Virgil the poet; and though he is in general very acute and judicious, his zeal for the theory he advocates ran away with his judgment when it led him to think that Quintilius, whose death is lamented in C. 24 of this book, is the person here addressed, and that perhaps he was drowned on the voyage, since it is clear, says he, from that ode that he met with an untimely and violent death. Coming from most other people this theory would not be worth mentioning. That it is the resort of an advocate in difficulty is clear on the face of it. He thinks these two odes are closely connected, though the link has been lost to us from the obscurity of the allusions, but he finds a trace of it in the words "Navis quae tibi creditum Debes" (v. 6 of this ode); and C. 24. 11, "Tu frustra pius heu! non ita creditum." There is no weight in this argument at all; nevertheless, there is no certainty that the ode was written on the occasion supposed. Virgil may have made or contemplated a voyage before his last, and there is so much difficulty attending the date A.U.C. 735 that I am inclined to think such must have been the case. This leaves the date of the ode in uncertainty. Franke's best argument is, that if the publication of these odes took place after Virgil's death, it must have been immediately or very soon after, even according to the chronology of Kirchner and others who are opposed to him; and that it would have been in the worst taste and feeling to have inserted this ode at such a time. There can be little doubt, I think, but he would have suppressed it, or accompanied it with one expressing his own and the universal sorrow. I cannot imagine a greater mockery than the insertion of an ode addressed to Virgil on the death of his friend, and an ode praying for his safe voyage, at a time when all Virgil's friends must have been bewailing his death, to which no allusion is made in any part of Horace's writings. This last fact would be accounted for if we supposed Virgil to have died during the time when Horace had almost if not entirely suspended this kind of writing. Franke's attempt to show that there was not that mutual affection between Virgil and Horace which would warrant the expressions in this ode is very weak. But others have affirmed the same because Virgil nowhere mentions Horace, and because he did not leave him his literary executor, but chose Varius and Tucca rather than Horace. But Virgil left his Æneid not to be published but destroyed, and there is no reason why he should have chosen Horace for such a purpose. A man may have more friends than executors, and does not always give that office to those he loves best. As for the other argument, if the nature of Virgil's poems be considered, it is not worth noticing.

Compare with this ode Statius' 'Propempticon' to Metius Celer, 'a most noble and pleasant youth,' whom as he could not accompany he sent upon his way with a beautiful address, suggested partly it would seem by this of Horace (Silv. iii. 2).

ARGUMENT.

We commit to thee Virgil, O thou ship; deliver him safe on the shores of Attica, and preserve him whom I love as my life; and may the skies and winds prosper thee. Hard and rash was the man who first tempted the sea and defied the winds. In what shape should he fear the approach of death who unmoved could look on the monsters of the deep and the swelling waves and dangerous rocks? In vain did God separate lands if man is to leap over the forbidden waters. So doth he ever

Navis, quae tibi creditum
Debes Virgilium finibus Atticis

Sic] This use of 'sic' is not easily aine[d]. It is usual to explain it as ex-sing a wish dependent on the accom-[pl]iment of a condition. It would thus so may the winds favour you as you [disc]harge the debt you owe.' But in order the ship should discharge her debt the [win]ds must be favourable, and to wish her [fav]ourable wind and pleasant voyage after [she h]ad delivered her freight, while with-[out t]hat condition she could not deliver it [at al]l, is nonsense. Horace seems to mean –'I pray thee, O ship, deliver up thy in safety, and to that end may the and winds prosper thee.' In Virgil ix. 30) Lycidas urges Moeris to recite [s]ome verses, and he says :—

[Sic] tua Cyrneas fugiant examina taxos;
[Sic] cytiso pastae distendant ubera [v]accae."

[Here] 'sic' expresses an earnest and affec-[tionat]e prayer for the person addressed, fol-[lowed b]y an entreaty to him; but it cannot [expre]ss a condition so much as a strong [express]ion of feeling, and such I presume it [is take]n in the present instance, where it [amount]s to no more than 'utinam' in a [strong f]orm, as ὡς does in Greek; the object [of the] wish being a means by which a end may be accomplished. There [are othe]r passages where 'sic' follows the [wish o]n which it depends, as C. i. 28.

'Ne parce malignus arenae—par-
lam dare:

from her supposed origin ... have power over the sea; ... calls her 'marina' (C. iii. 15). She had the titles εὐ... had temples built for her i... is represented on coins with ... and dolphin. Ovid (Heroid... Paris say of her :—

"Illa dedit faciles somnos ...
cundos;
In mare nimirum jus hab...

and Lucret. (i. 8) :—

——"Tibi rident aequora po...
Placatumque nitet diffuso lu...

Castor and Pollux had amon... that of ἀρωγόναυται. Th... 'lucida sidera' is conjectured from certain meteoric appe... storms, which the ancients su... dicate the presence of Castor ... Similar phenomena are still ... Italian sailors the fire of St. ... ruption it is believed from H... pare Eurip. Helen. 1495, seqq...

μόλοιτέ ποθ' ἱππεῖον ἅρμα...
δι' αἰθέρος ἱέμενοι
παῖδες Τυνδαρίδαι
λαμπρῶν ἄστρων ὑπ' ἀελλ...
οἳ ναίετ' οὐράνιοι.
. . . .
ναύταις εὐαεῖς ἀνέμων
πέμποντες Διόθεν πνοάς.

See also Plin. N. H. ii. 37, an...

[redacted]

Reddas incolumem precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Hadriae
Major tollere seu ponere volt freta.
Quem Mortis timuit gradum
Qui siccis oculis monstra natantia,

understand this to be the dative case governed by 'debes' and 'reddas.' I am inclined to think it the case of the place where the debt was to be paid ['in terra Attica,' Ritter], or thing entrusted to be delivered, and that 'debes' and 'reddas' are both used absolutely (see Argument). 'Reddere' is the word for delivering a letter, and it may be so understood here.

8. *animae dimidium meae.*] See C. ii. 17. 5. The Scholiasts have preserved a Greek proverb: *φιλία ἐστὶ μία ψυχὴ ἐν δυοῖν σώμασι.* The definition of a friend *ἥμισυ τῆς ψυχῆς* is attributed to Pythagoras.

9. *Illi robur et aes triplex*] This too is an imitation of the Greek, as Aesch. Prom. 242: *σιδηρόφρων τε κὰκ π΄ιτρας εἰργασμένος.* There is no necessity for interpreting this with Dillenbr. as a shield of oak and breastplate of brass: we are to understand a man whose heart is hard as if cased in oak and a triple coat of brass, and that is enough. A good metaphor is often spoilt by explanation. Tibullus applies the same language with some play on the words to the inventor of swords (i. 10. 1):

"Quis fuit horrendos primus qui protulit enses ?
Quam ferus et vere ferreus ille fuit!"

Again, Ovid (Amor. iii. 6. 59),

"Ille habet et silices et vivum in pectore ferrum,
Qui tenero lacrimas lentus in ore videt."

Propert. (i. 17. 13) says,

"Ah! pereat quicunque rates et vela paravit
Primus et invito gurgite fecit iter!"

15. *arbiter*] This is explained by the next line. Elsewhere 'Notus' is called 'dux turbidus Hadriae' (C. iii. 3. 5). 'Ponere freta' is like Virg. (Aen. i. 66), 'mulcere fluctus,' and Soph. Aj. 674: *δεινῶν δ' ἄημα πνευμάτων ἐκοίμισε στένοντα πόντον.* 'Sive' is omitted before 'tollere,' as the Greeks frequently omitted *εἴτε* in the first clause.

17. *gradum*] This is not 'degree,' but 'step.' See the argument. It is like "Nunc leti multa referta via," Tibull. i. 3. 50.

18. *siccis oculis*] *ξηροῖς ἀκλαύστοις ὄμμασιν* (Aesch. S. c. Theb. 696). Bentley unauthorized (except by Heinsius, who did it before him) substitutes 'rectis' for 'siccis,' considering that fear is not a passion to draw forth tears. But the ancients were less exact in ascribing the proper signs to emotion, or they wept less sparingly than men do now. Caesar describing the effect of fear on his men says, "Hi neque vultum fingere neque interdum lacrimas tenere potuerunt" (B. G. i. 39). Bentley may have been led to the word 'rectis' by Dryden's translation, "Who unconcerned with stedfast eyes could view ?" But nothing is less probable than that 'rectis' should have been changed by the copyists into 'siccis' so invariably that the former has disappeared altogether. Cunningham suggests but does not adopt 'fixis.' But fear is not the only sensation with which the sailor views danger. Propertius (iii. 7. 55.) makes Pœtus remember his mother as he was about to drown, and weep; and Ovid (Met. xi. 539) describing sailors in a storm says,

"Non tenet hic lacrimas: stupet hic: vocat ille beatos
Funera quos maneant."

It was enough to make them weep to think that their bodies would not meet with

Qui vidit mare turgidum et
Infames scopulos Acroceraunia?
Nequicquam deus abscidit
Prudens Oceano dissociabili
Terras si tamen impiae
Non tangenda rates transiliunt vada.
Audax omnia perpeti
Gens humana ruit per vetitum nefas.
Audax Iapeti genus
Ignem fraude mala gentibus intulit.
Post ignem aetheria domo
Subductum macies et nova febrium
Terris incubuit cohors,
Semotique prius tarda necessitas

rial. 'Sicci oculi' are fitting accompani-
nts of a heart so hard as this venturous
scoverer is said to have had, The MSS.
ry between 'turgidum' and 'turbidum'
v. 19. Bentley adopts the latter, as
fortius epitheton quod majorem terro-
n incutit." 'Turbidum' may represent
e muddy appearance of the sea after a
orm, the other speaks of its swelling
ves'

χωρεῖ περιβρυχίοισιν
περῶν ὑπ' οἴδμασιν.

A verse of Aristophanes (Nub.
σχει δὲ ταὐτὸ τοῦτο καὶ τ
where πάσχει has in a qua
the meaning of ποιεῖ, has been
support the same sense in 'per
it probably means no more than
to the end. 'Vetitum' with '

Leti corripuit gradum.
Expertus vacuum Daedalus aëra
Pennis non homini datis;
Perrupit Acheronta Herculeus labor.
Nil mortalibus ardui est;
Caelum ipsum petimus stultitia neque
Per nostrum patimur scelus
Iracunda Jovem ponere fulmina.

nifies 'suppression' and so 'deception' in every form. But it does not always convey a bad meaning.

31. *incubuit*] Lucretius, vi. 1141:—

—— "Morbus
Incubuit tandem populo Pandionis omni."

In what follows 'prius' belongs to 'semoti,' and 'tarda necessitas leti' are one subject. It might be translated thus, 'the power, once slow, of death remote before hastened its step.' So that 'prius' also affects 'tarda' ἀπὸ κοινοῦ, as the grammarians say.

[35. *Pennis*] Perhaps 'pinnis' is the true form here.]

36. *Herculeus labor*] So Odyss. xi. 600, βίη Ἡρακλείη for Hercules. "Catonis virtus" (C. iii. 21. 11): "virtus Scipiadae et mitis sapientia Laeli" (S. ii. 1. 72) may be taken in the same way.

CARMEN IV.

Lucius Sestius served with Horace under Brutus, and they were no doubt on terms of intimacy (see Dict. Biog. Sestius 6). But this ode has probably as little to do with L. Sestius as with any of Horace's other friends. The poet borrowed his name to give point to an ode written at the beginning of spring and moralizing on the uncertainty of life and the duty of enjoying it. The same remark, with a change in the names, will apply to C. iv. 7. Traces of imitation from the Greek are observed by some commentators, and some Sicilian poem containing references to Mount Aetna is fixed upon as the source of this ode. Also it has been conjectured, that it may have been written at Baiae or Velia in sight of the Liparaean volcanic islands, which may or may not have been the case. We do not want both explanations; perhaps neither. Beyond the word 'urit,' which seems to be a translation of φλέγει, I am not aware that there are as many traces of the Greek as might be found in most of Horace's odes.

The time must be quite the commencement of the spring. The whole description, in which the present tense is used throughout, indicates the beginning of those things that are described; and though Ovid, referring to the month of April (Fast. iv. 131), speaks of the launching of the ships,—

"Vere monet curvas materna per aequora puppes
Ire, nec hibernas jam timuisse minas,"—

Horace's words clearly refer to an earlier month. Rutgersius contends very strongly that April is the month to which the descriptions of this ode belong, especially vv. 11, 12, which, he says, refer to the Palilia, the festival of Rome's birthday, which was the 21st April. But that is much too late. See note on v. 11. Rutgersius contradicts himself by saying that the allusion in v. 9 refers to the practice of Roman matrons bathing with their heads crowned with myrtle, which took place on the calends of April. Ov. Fast. iv. 139. Plut. Numa, c. 19: τὸν Ἀπρίλλιον ἐπώνυμον ὄντα τῆς Ἀφροδίτης ἐν ᾧ θύουσί τε

... are leading the dance, and th
ourning. Let us bind the head with myrtle or the earth's first flo
a lamb or kid to Pan. Death calls on rich and poor alike. Life is
and our hopes we must contract. The grave awaits thee, and wh
shalt thou preside at feast or sigh for the fair young Lycidas.

SOLVITUR acris hiems grata vice veris et Favoni,
Trahuntque siccas machinae carinas,
Ac neque jam stabulis gaudet pecus aut arator ign
Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus imminente Lun
Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum graves Cyclop
Volcanus ardens urit officinas.

. *machinae*] The machines mentioned called by Caesar (B. C. ii. 10) 'phalae' (rollers). Vessels were drawn up hore from the Ides of November to the of March, during which time "Defen- pisces hiemat mare" (S. ii. 2. 17).
neque—aut—nec] The two first of form one branch of the sentence and last the other. "Neque (pecus aut r) gaudet nec prata albicant."
Jam Cytherea choros ducit Venus] l. ii. 3, 3: "Ipsa Venus laetos jam migravit in agros." 'Imminente ' is no more than with the moon ead. But Heinsius renders it "at ew moon:" ἱσταμένῃ σελήνῃ. 'Cy- Venus' is ἅπαξ λεγόμενον. But it ogous to Φοῖβος Ἀπόλλων. Cunning- es 'levis' for 'Venus.'
graves] This epithet may have a r of meanings ...

quaintly observes, that wh dancing Vulcan is sweating
8. *urit*] This seems to tion of φλέγει, 'lights up,' usual sense for 'uro.' Ru fore preferred the reading occurs in some MSS. of h He quotes Apollon. Rhod. ii

ἀλλ' ὁ μὲν (Ἥφαιστος) εἰ
ἄκμονας ἦρι βεβήκει
νήσοιο πλαγκτῆς εὐρὺν
πάντα
δαίδαλα χαλκεύειν ῥιπῇ
(Ἀφροδίτη) ἄρα μούνη
ἧστο δόμῳ δινωτὸν ἀνὰ
θυράων,

where there is certainly a this passage of Horace, b enough to make it ...

Nunc decet aut viridi nitidum caput impedire myrto
  Aut flore terrae quem ferunt solutae.
Nunc et in umbrosis Fauno decet immolare lucis,
  Seu poscat agnam sive malit haedum.
Pallida Mors aequo pulsat pede pauperum tabernas
  Regumque turres. O beate Sesti,
Vitae summa brevis spem nos vetat inchoare longam.
  Jam te premet nox fabulaeque Manes

favour of the latter. Why should the copyists have changed 'visit' into 'urit?' The reverse would be intelligible. That it is said of Venus (C. iii. 28. 15), "Paphon junctis visit oloribus," is no argument at all. Ovid (Fast. iv. 473) has "Antraque Cyclopum positis exusta caminis," which was possibly imitated from this.

9. *nitidum*] sleek with oil. There is no necessity to suppose, with Rutgersius, that this refers to the practice of matrons bathing with myrtle crowns on the 1st of April.

11. *Fauno decet immolare*] The Faunalia took place on the Ides of December. But a lesser festival was observed on the Ides of February, at the advent of Faunus (Pan, the two being, as is well known, identified by the later Romans). See C. iii. 18. Ovid, Fast. ii. 193: "Idibus agrestis fumant altaria Fauni." At that time the flocks and herds went out to graze, and the god was invoked for their protection. 'Immolare' admits of two constructions: with an ablative, as (Livy xli. 18) "immolantibus Jovi singulis bubus," and with an accusative, as (Virg. Aen. x. 519) "inferias quas immolet umbris." Horace himself has the latter construction elsewhere (S. ii. 3. 164): "Immolet aequis hic porcum Laribus." So Virgil (Ecl. iii. 77), "faciam vitula." Servius quotes this passage as having the ablative case of the victim. But it appears (according to Orelli, who however has 'agna' and 'haedo') that in the tables of the Fratres Arvales the accusative is used with 'immolare,' and the ablative with 'facere;' and the reason is obvious: the latter is an elliptical expression in which 'sacrum' is understood, as Fea remarks. The MSS. vary. If the accusative be the true reading, as I believe it is, the ablative may have got into the MSS. without any remarkable oversight; 'agnam' would be written 'agnā,' and 'haedom' (for 'haedum') would be written 'haedō.' These marks were frequently omitted through haste or carelessness. Ven. has 'agnam' and 'aedos,' where it seems probable that the MS. followed by Landinus had the mark 'ā' in the first word, but omitted it in the second, and that the editor added the 's' to 'haedo;' or that this had been done by the copyist of the MS. he followed. Most of the modern editors have adopted the reading with the ablative. Lambinus has the accusative, which is approved by Rutgersius.

13. *pulsat*] Ovid, Heroid. xxi. 46, "Persephone nostras pulsat acerba fores."

14. *Reges*] This word is commonly applied to the rich by Horace (S. i. 2. 86), and by Terence too, as Phormio (i. 2. 20): "Oh! regem me esse opertuit." Sestius was a favourite of Fortune, as a reference to his life will show. "Beatus dicitur qui multa habens sine malo aliquo degit" is Cicero's definition. [Horace here uses 'beatus' in the sense of rich, as in S. ii. 8. 1; C. ii. 4. 13; iii. 7. 3; iv. 9. 46, &c. Ritter.]

16. *premet*] From this word, which belongs more properly to 'nox,' we must understand appropriate words for 'Manes' and 'domus.' Orelli supplies 'circumvolitabunt' and 'teget.'

fabulaeque Manes] This is explained by Juv. S. ii. 149:—

"Esse aliquos Manes ——
  Nec pueri credunt nisi qui nondum aere
    lavantur."

Horace may have had in mind the following epigram of Callimachus:—

ὦ Χαρίδα, τί τὰ νέρθε; πολὺ σκότος· αἱ δ' ἄνοδοι τί;
ψεῦδος· ὁ δὲ Πλούτων; μῦθος· ἀπωλόμεθα.

Persius has imitated Horace, S. v. 152: "cinis et Manes et fabula fies." 'Fabulae' therefore signifies 'unreal.' Propert. on the contrary says (iv. 7. 1), "Sunt aliquid Manes; letum non omnia finit."—'Exilis' is variously interpreted, either as 'bare,' as it is in Epp. i. 6. 45: "Exilis domus est qua non et multa supersunt," or 'shadowy,' or 'narrow,' meaning the grave, which is called 'Leti domus,' 'Ditis aeterna domus'

relli in either of the two first. I prefer le first. ["Domus 'exilis' appellatur, quod igusto spatio ingens multitudo inanium nbrarum stipata est." Ritter.] For her instances of 'simul' for 'simul ac'

18. *talis*] 'Such wi interpretation which m (mirifice placet) Baxter man, say they, can have wine or poetry, who does

CARMEN V.

Of this ode Scaliger pronounces that it is "pure nectar." Its beauty expresses any but a poetical jealousy on the part of Horace I do no rrha was a freedwoman of exquisite beauty but loose character, and ly loves, is all imagination, and we have no clue to the origin of resses a lover's jealousy under the pretence of being glad of escape inconstant mistress. Milton's translation of the ode is well known.

ARGUMENT.

at pretty boy art thou toying with now, Pyrrha? He thinks, poor t will always be thus with thee, and will timidly wonder when the pity those who have no experience of thee; for my part I have es torm as the walls of the Sea-god show, whereon my dripping ga icture of my wreck are hung.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam
Simplex munditiis? Heu quoties fidem
Mutatosque deos flebit et aspera
Nigris aequora ventis
Emirabitur insolens

multa—in rosa] "Et canut in ro

[redacted]

Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem
  Sperat nescius aurae
    Fallacis. Miseri quibus
Intentata nites! Me tabula sacer
Votiva paries indicat uvida
  Suspendisse potenti
    Vestimenta maris deo.

in other good authors. It is a stronger form of 'miror,' which is a common effect of 'e' and 'de' in composition, as among many other instances, 'decertantem' in the third ode. 'Demiror' is a word used by Cicero and others, and adopted here by some editors; but there is nothing to object to in 'emirabitur,' which is the reading of all the MSS. Bentley conjectures 'ut mirabitur;' but he does not insert it in the text. 'Insolens' is either used absolutely or with a genitive.

9. *aurea*] 'All gold' is Milton's translation, and none other that I know of will do. The reader's own tact must fill up the idea, which is a complex one. It is not merely "illa meis oculis aurea semper erit," as Ovid says, nor only "auro contra cara est," as Plautus. It implies perfection, just as 'aurea mediocritas' signifies that perfect state which transgresses neither to the right nor to the left.

10. *vacuam*] "Elige de vacuis quam non sibi vindicet alter," Ov. Herod. xx. 149. See also C. i. 6. 19: "Cantamus vacui sive quid urimur."—'Amabilem' Gesner understands actively. It may be either, or both. See C. i. 3. 22.

12. *tabula*] This practice of persons escaped from shipwreck hanging up in the temple of Neptune or other sea-god a picture representing their wreck and the clothes they escaped in, is mentioned twice again by Horace, S. ii. 1. 33; A. P. 20. Also among many others by Virgil, Aen. xii. 768:

"Servati ex undis ubi figere dona solebant
Laurenti divo, et votas suspendere vestes."

The temples of Isis were thus adorned after the introduction of her worship into Rome, which was not till the latter years of the Republic. She was worshipped in Greece as Πελαγία, and the Romans placed themselves under her protection at sea. Tibullus says to her (i. 3. 27):—

"Nunc, dea, nunc succurre mihi; nam posse mederi
Picta docet templis multa tabella tuis."

And Juvenal asks (S. xii. 28): "Pictores quis nescit ab Iside pasci?"

15. *potenti—maris*] Milton translates "the stern god of sea," not observing that 'potens' governs 'maris' as "potens Cypri," C. i. 3. 1, and 'lyrae potens,' C. i. 6. 10.

CARMEN VI.

A.U.C. 725.

Notwithstanding Agrippa's close connexion with Augustus, it is very probable that between that stern man and Horace there was but little sympathy or intercourse, and without personal affection his muse did not rise to its highest flights in the way of personal eulogy. And during the time that he was writing the odes which compose the three first books, judging by their character we may believe that he really felt unequal or indisposed for singing the praises of a military hero, and that he considered such subjects unsuited to him. Twice he checks himself when he gets upon heroic themes (C. ii. 1. 37; iii. 3. 69), but not till he has shown how competent he was, had he pleased, to have handled them, as he showed when he resumed this style of composition in later years, and wrote that noble ode in praise of Drusus (iv. 4).

arius shall sing in Homeric strain of thy victories by sea and land. dares not sing of these, of the wrath of Achilles, or the wandering fate of Pelops' house, nor will she disparage thy glories and Caesar sing of Mars mail-clad, of Meriones black with the dust of Troy, o for gods? I sing but of feasts and of the battles of boys and girls

SCRIBERIS Vario fortis et hostium
Victor Maeonii carminis alite,
Quam rem cunque ferox navibus aut equis
   Miles te duce gesserit.
Nos, Agrippa, neque haec dicere nec gravem
Pelidae stomachum cedere nescii
Nec cursus duplicis per mare Ulixei
   Nec saevam Pelopis domum

. *carminis alite*] 'Alite' is in appo- on with Vario. Because in prose the tive of the agent without a preposition ot admissible, 'alite,' which is the read- of all the MSS., has been sometimes ed to 'aliti.' But Horace has the same truction Epp. i. 1. 94: "Curatus in- ali tonsore.". S. ii. 1. 84: "Laudatus are." C. iii. 5. 24: "Marte populata o." Orelli's note about the ablative ute would not explain one in ten of nstances in which this poetical con- tion occurs. It is most frequently l in Ovid. The Scholiasts Acron and a. Cruq. finding 'alite,' and not con- ng it with 'Vario,' rendered it as if it 'under the auspices of Homeric verse,' ey have found some followers.

Chabot, whose ponderous have attempted to make Agrippa's great success u had been in the Perusian w had the principal comman tus), in Gaul and German against Sex. Pompey and sea.—'Te duce' is used a 'auspicia' belonged only to

5. *neque haec—nec gra* if he had said: 'I shoul singing of these victories a should of the wrath of Ach C. iii. 5. 27–30:

"— neque amissos col
   Lana refert medic
Nec vera virtus cum

Conamur tenues grandia, dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
  Culpa deterere ingeni.
Quis Martem tunica tectum adamantina
Digne scripserit aut pulvere Troico
Nigrum Merionem aut ope Palladis
  Tydiden superis parem?
Nos convivia, nos proelia virginum
Sectis in juvenes unguibus acrium
Cantamus vacui, sive quid urimur
  Non praeter solitum leves.

Ulysses is vehemently described by Hecuba in Euripides' play of the Trojan Women (v. 285):—

ὃς πάντα τἀκεῖθεν ἐνθάδ'
ἀντίπαλ' αὖθις ἐκεῖσε διπτύχῳ γλώσσᾳ
φίλα τὰ πρότερ' ἄφιλα τιθέμενος πάντων.

Hector says of himself (Rhesus, 394):—

φιλῶ λέγειν
τἀληθὲς ἀεὶ κοὐ διπλοῦς πέφυκ' ἀνήρ.

Several MSS. have 'duplices,' which those editors who adopt it explain of the voyage to and from Troy; but they do not explain what there was in the first to make the subject of a poem. 'Duplices' is a mistake, though it appears in the oldest Blandinian MS., and is so quoted by Priscian. ap. Bentley, who proposes 'reducis.'

8. *saeram Pelopis domum*] Alluding to Varius' tragedy Thyestes, of which Quintilian (x. 1. 98) says, "Varii Thyestes cuilibet Graecorum comparari potest." It is probable, however, the comparison would not have been fatal to the Grecian muse. A conspective view of the atrocities of this unfortunate house, as they are so often referred to, may not be out of place here, or without its moral. The founder, Tantalus, served up his own son Pelops at a feast of the gods. Pelops, restored to life, murdered Oenomaus, his father-in-law, and his own son Chrysippus (Thucyd. i. 9). Atreus, the son of Pelops, murdered and placed before their father as a meal the children of Thyestes, his brother, who had previously seduced the wife of Atreus. Atreus was killed by Aegisthus, his nephew and supposed son, who also seduced the wife of his cousin, Agamemnon (the son of Atreus), who was murdered by the said wife Clytemnestra, and she by her son Orestes, who was pursued to madness by the Erinnyes of his mother: all which events furnished themes for the Greek tragedians, and were by them varied in their features as suited their purpose, or according to the different legends they followed.

11. *Laudes*] The Scholiasts (on Epp. i. 16. 27) affirm that Varius wrote a panegyric on Augustus (Porphyrion calls it 'notissimum panegyricum'), and it seems that Horace means indirectly to refer to it here.

[15. *ope Palladis*] See Homer, Il. v.]

18. *Sectis*] Bentley having proposed with much confidence 'strictis,' and adopted it in his text, afterwards gave way to the general opinion of scholars, and withdrew his emendation. See Museum Criticum, 1814, i. p. 194. 'Strictis' has a barbarous air. In 'sectis' there is an agreeable irony. [Ritter mistranslates it 'gespitzt.']

19. *sive quid urimur*] For 'quid' Lambinus has 'quod' on the authority of many of his MSS., 'quod' signifying 'because.' 'Quid' is more elegant. The omission of 'sive' has been noticed before (C. i. 3. 15).

CARMEN VII.

L. Munatius Plancus, who followed C. Julius Caesar both in Gaul and in hi mpey, after Caesar's death attached himself to the republican party, but erwards joined Augustus ; then followed Antony to the East, and A.U.C. 72 fore Actium, joined Augustus again. It is supposed that about this time, suggestion of Augustus, who was anxious to secure Plancus and to keep ving Italy, Horace wrote him this ode while his mind was perplexed a rhaps meditating retirement from Rome to Greece.

I think all this is very doubtful, and with Estré (p. 308) I cannot but thin n whether this Plancus is intended at all. It may have been his son, who i Munatius referred to in Epp. i. 3. 31, or some other Plancus. But even if the man, I cannot see any such serious purpose in the ode as the above es, nor do I believe Augustus attached any such value to the renegade's appears to have been a contemptible person. That the temple of Jan sed at the time is true (v. 20) ; but that does not fix the date before th tium. I think the name of Plancus is again used more as a convenienc ing else, though there is perhaps a little more individuality given to this o fourth. The story of Teucer has all the appearance of a Greek origin.

L. Munatius Plancus, above referred to, was consul in A.U.C. 712. See C.

> "Non ego hoc ferrem, calidus juventa,
> Consule Planco."

ARGUMENT.

t others sing of the noble cities of Greece, and dedicate their lives to the of Athens and all its glories. For my part I care not for Lacedaemon a

[redacted]

Carmine perpetuo celebrare et
Undique decerptam fronti praeponere olivam.
Plurimus in Junonis honorem
Aptum dicet equis Argos ditesque Mycenas.
Me nec tam patiens Lacedaemon
Nec tam Larissae percussit campus opimae,
Quam domus Albuneae resonantis

tell of chaste Minerva's city in unbroken song, and to gather a branch from every olive to entwine their brow.' A 'perpetuum carmen' is a continuous poem (Ovid, Met. i. 4); and 'a branch from every olive,' or more literally 'an olive-branch from every quarter,' can only mean that the various themes connected with the glory of Athens are as olive-trees, from each of which a branch is plucked to bind the poet's brow. The figure is appropriate to the locality (Herod. v. 82. Soph. Oed. Col. 694 sqq.). Following the conjecture of Erasmus, Lambinus and many of the earlier editors, including Dacier, preferred reading 'undique decerptae frondi praeponere olivam,' 'to prefer the olive to boughs gathered from all other trees.' But as Bentley shows, there is no necessity for altering the reading of all the MSS. which is that of the text. 'Indeque' (omitting 'et') would not be a bad emendation, if emendation were wanted. It is adopted by Mitsch. 'Arces' is the reading of some MSS. for 'urbem,' and Bentley adopts it on the usual ground, that it is the less likely word of the two to have been coined, but the best MSS. have 'urbem.'

8. [' Plurimus' is sometimes supposed to be equivalent to 'plurimi;' others take it in the sense of 'copious,' 'one who expends much labour on his subject.'] 'In honorem,' 'to do honour to.' Propertius (iv. 6. 13) says, "Caesaris in nomen ducuntur carmina," which is an analogous case. See Hom. Il. iv. 51:

> ἤ τοι ἐμοὶ τρεῖς μὲν πολὺ φίλταταί εἰσι πόληες,
> Ἄργος τε Σπάρτη τε καὶ εὐρυάγυια Μυκήνη.

[Argos is used only in the nom. and accus. neuters of the singular. The Latin plural is 'Argi,' '-orum.'] 'Dites Mycenas' is later: Μυκήνας τὰς πολυχρύσους (Soph. Elect. 9). 'Opimae Larissae' is Homeric; Λάρισσα ἐριβῶλαξ (Il. ii. 841). 'Patiens' is the Spartan's historical character, but also that of Horace's age, and he may have been at Lacedaemon and Larissa in his campaigning. Cicero (Tusc. v. 27) says, "Pueri Spartiatae non ingemiscunt verberum dolore laniati. Adolescentium greges Lacedaemone vidimus ipsi incredibili contentione certantes pugnis, calcibus, unguibus, morsu denique, ut exanimarentur prius quam se victos faterentur." 'Percussit' is generally used with the ablative of the instrument or cause. Standing alone in this way and in the aoristic perfect it savours very much of ἔπληξε, and the ode has traces of the Greek in nearly every part.

12. *Albuneae resonantis*] One of the Sibyls worshipped at Tibur gave her name to a grove and fountain. See Virg. (Aen. vii. 81 sqq.):

> "lucosque sub alta
> Consulit Albunea: nemorum quae maxima sacro
> Fonte sonat."

13. *Tiburni lucus*] Tiburnus (or -tus) Catillus and Coras were the mythical founders of Tibur. Aen. vii. 670:

> "Tum gemini fratres Tiburtia moenia linquunt,
> Fratris Tiburti dictam cognomine gentem."

The brothers had a 'cultus' there and a grove. Tiburnus was the tutelar deity of Tibur, as Tiberinus was of the river Tiber, Anienus of the Anio, &c. They are in fact adjectives. Tibur was famous for its orchards. See Prop. iv. 7. 81: "Pomosis Anio qua spumifer incubat arvis;" and Ovid, Am. iii. 6. 45: "Tiburis Argei pomifera arva rigas" (if Bentley is right in reading 'pomifera' for 'spumifer').

14. As early as the Schol. Porphyrion there were those who divided the ode at this place into two; and in some MSS. this division is found and a fresh inscription for the latter half. "Hanc Oden quidam putant aliam esse, sed eadem est." Porph.

Castra tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremqu
Cum fugeret tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
Quo nos cunque feret melior fortuna parente
Ibimus, o socii comitesque.
Nil desperandum Teucro duce et auspice Teucro
Certus enim promisit Apollo
Ambiguam tellure nova Salamina futuram.
O fortes pejoraque passi
Mecum saepe viri, nunc vino pellite curas;
Cras ingens iterabimus aequor.

15. *Albus Notus*] This is the λευκόνο-
ος of the Greeks. We have also 'candidi avonii' (C. iii. 7. 1) and 'albus Iapyx' (C. iii. 27. 19), where it represents a eacherous wind. Horace prefers the rms in 'eo,' as 'deterget,' 'tergere' (S. 2. 24), 'densentur' (C. i. 28. 19).

19. *fulgentia signis*] The standards in ont of the 'praetorium' were decorated th gold or silver.

In 'tenebit' the commentators find sup-rt for their opinion that this ode was itten to induce Plancus to settle quietly; f the future implied 'whether you mean I hope you do) to take possession of ir villa at Tibur.'

!1. *Teucer—fugeret*] [See Velleius, i. 1, l Strabo, p. 682. Teucer is said to have nded Salamis in Cyprus.] 'Cum fuge-

not uncommon in Cicero, ita sit, nihil fingam tame 2. 73, where Mr. Long instances). Teucer selec his protector, and so woı poplar.

27. *duce et auspice*] B nical distinctions into Teu he could know nothing; ı is no necessity for Bent 'auspice Phoebo.' ['. Apollinem dicit. Kelle equivalent to *σαφής* in χὼ Διὸς Φοῖβος σαφής (O

29. *Ambiguam*] Sala might be confounded wit Salamis.

[32. *iterabimus*] Comp

CARMEN VIII.

The principle of identification has led to strange confusion and inventions respecting the name assumed in this ode. I find from Estré that one scholar has affirmed, that by Lydia Horace meant Julia, and by Sybaris Marcellus. The reader has only to compare the odes in which this name occurs, and he will form his own opinion. Here there is no sign of jealousy, but anxiety for the reputation of Sybaris; in C. i. 13 there is violent jealousy of Telephus; in iii. 9 there is a lover's coquetting and reconciliation; while in i. 25 Lydia is a worn-out prostitute looking for lovers who will not come. If we had more of Anacreon's poetry to guide us, we should probably see such traces of the origin of all these odes as would put the matter in the right light. The name of Sybaris is obviously intended to represent the character into which the youth has fallen.

ARGUMENT.

Lydia, why art thou spoiling Sybaris thus, so that he shuns all manly exercises? He who was once so active, why does he no longer ride, and swim, and wrestle, and throw the quoit and javelin in the Campus Martius? Why does he hide himself with thee, like Achilles, in woman's apparel?

Lydia, dic, per omnes
Te deos oro, Sybarin cur properas amando
Perdere; cur apricum
Oderit campum patiens pulveris atque solis?
Cur neque militaris
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? Cur olivum
Sanguine viperino
Cautius vitat, neque jam livida gestat armis
Brachia saepe disco,
Saepe trans finem jaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Trojae
Funera ne virilis
Cultus in caedem et Lycias proriperet catervas?

2. *properas*] The reading of nearly all the MSS. is 'properes;' but the Scholiasts had 'properas,' and Bentley has said, I think truly, that the other reading probably arose out of 'oderit.' But that word has an indicative sense, and the direct form seems better throughout. Most modern editors, including Bentley, have 'properes,' and some good MSS. have 'equitet,' 'temperet,' which are adopted by Lambinus, Cruquius, and others. They were stopped by 'timet,' or they would probably have changed 'vitat' and 'gestat' into the subjunctive.

[9. *Sanguine viperino*] See Epod. iii. 6.]

[14. *sub—funera*] 'Just before the lamentable slaughters.' In C. 9 'sub noctem,' 'just before night,' 'at night fall.' See Epod. ii. 44 n.]

CARMEN IX.

This is a drinking-song for the winter, imitated from an ode of Alcaeus, of following fragment has been preserved in Athenaeus (34 Bergk):

ὕει μὲν ὁ Ζεὺς, ἐκ δ' ὀρανῶ μέγας
χείμων, πεπάγασιν δ' ὑδάτων ῥόαι
*   *   *   *
*   *   *   *
κάββαλλε τὸν χείμων' ἐπὶ μὲν τιθεὶς
πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσᾳ
μάλθακον ἀμφιτίθη γνόφαλλον.

Though the obvious fact that this ode is a close imitation of a Greek wri well lead us to believe that it is a mere work of art, some of the chronologists h it a date, each according to his own views. Dillenburger thinks it was written the battle of Philippi, when Horace's friends were apt to dwell on unpleasant t required to have their spirits kept up. Jani supposes it was written at the house of one Thaliarchus, not far from Mount Soracte. Buttmann, too, think proper name (though of course fictitious), in which I see no reason to agree v

ARGUMENT.

See Soracte stands out with snow, the woods are bending with their burthe sharp frost hath frozen the streams. Heap logs on the fire, and draw Sabine wine, feast-master, and leave the rest to the gods, at whose bidding winds are still and the woods have rest. Ask not what is to come: enjoy t

Permitte divis cetera, qui simul
Stravere ventos aequore fervido
Deproeliantes nec cupressi
Nec veteres agitantur orni.
Quid sit futurum cras fuge quaerere, et
Quem Fors dierum cunque dabit lucro
Appone, nec dulces amores
Sperne puer neque tu choreas,
Donec virenti canities abest
Morosa. Nunc et campus et areae
Lenesque sub noctem susurri
Composita repetantur hora;

taking down the jar from the 'apotheca' or drawing the wine from the 'diota' (which is the same as the 'amphora,' 'testa,' or 'cadus') into the crater or bowl in which it was mixed with water. Here it means the latter. The name of the wine is applied to the vessel containing it here, as in 'Graeca testa' (i. 20. 2); 'Laestrygonia amphora' (iii. 16. 34). Sabine wine was not among the best, nor was it of the worst sort. It was a sweet wine, and probably after four years' keeping was in its prime. Horace calls it elsewhere (C. i. 20. 1) "vile Sabinum," but that was as compared with Maecenas' more expensive sorts. Of the other Italian wines that Horace mentions, the best was from the Caecubus ager in the south of Latium; the second in rank was the Falernian, of which there were several varieties. An inferior sort came from Surrentum (also in Campania), which was improved by mixing with Falernian dregs (S. ii. 4. 55). On a par with Falernian he seems to place the wine of the Alban hills (S. ii. 8. 16). The wine of the Massic range was apparently of delicate flavour (S. ii. 5. 54). Among the costly wines of the rich he mentions the Calenian from Cales, now Calvi, in Campania, and that of the Formian hills (C. i. 20. 9, 11). The worst wine he speaks of (S. ii. 3. 143) was from the neighbourhood of Veii, a red wine (Mart. i. 104. 9, "Veientani bibitur faex crassa rubelli"). There were other wines of different qualities grown in Italy, the best of which, and placed by Augustus above Caecuban, was the Setine, from Setia (Sezza) in the Volscian territory. Westphal says a good wine is still grown there. The Romans also imported wines from the Aegean and Asia Minor, of which Horace mentions those from the islands of Cos, Lesbos, and Chios. Of these the first was a white wine, the second seems to have been the least powerful, the third was most highly valued. He speaks of Mareotic wine from the neighbourhood of Alexandria (C. i. 37. 14), the vine producing which Virgil mentions (Georg. ii. 91). But it does not appear that it was drunk at Rome. Horace's classification does not agree altogether with Pliny's.

[9. *qui simul*] Compare 'quorum simul,' C. i. 12. 27, and 'simul atra,' ii. 16. 2.]

14. *Fors*] 'Chance.' Cic. (De Leg. ii. 11) distinguishes 'Fors' from 'Fortuna' thus: "Fortuna valet in omnes dies; Fors in quo incerti casus significantur magis." 'Fors' and 'Sors' differ as cause and effect:

"Qui fit, Maecenas, ut nemo quam sibi sortem
Seu ratio dederit seu Fors objecerit."

(S. i. 1. 1). Nevertheless the Scholiasts Acron and Porph. appear to have read 'Sors,' and several editors since. Bentley reads 'Fors.' [As to 'quem—cunque, compare C. i. 6. 3; 7. 25.]

lucro appone] Cic. Ad Div. 9. 17: "de lucro prope jam quadriennium novimus," i. e. of good luck and contrary to expectation. Liv. (40, c. 8) has the same expression: "De lucro vivere me scito." [Comp. 'illi .. apponet annos' (C. ii. 5. 14); and Terence, 'postulare id gratiae apponi sibi' (Andr. ii. 1. 31).]

17. *virenti*] Epod. 13. 4: "dumque virent genua." Ποιῆν τε δεῖ ἄς γόνυ χλωρόν, Theoc. xiv. 70; and Wuestemann's examples. Propert. iv. 5. 57: "Dum vernat sanguis, dum rugis integer annus." The same expression is also applied to old age. Tac. Agr. 29: "cruda et viridis senectus." [Conington (Aen. i. 374) suggests that 'composita hora' may mean 'evening;' but

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

ib noctem' expresses the time, and 'com-
sita' is equivalent to 'constituta.' Comp.
v. Sat. iii. 12.]
18. *areae*] Courts and open places about
e temples and in different parts of the
wn, used as promenades and for games.
ny place in a city not built upon' is the
rist's definition of 'area.' [(Dig. 50. 16.

211.) 'Ponendaeque domo qua
area primum' (Hor. Epp. i. 10.
23. *dereptum*] There is the v
tion in the MSS. here, some r
reptum.' See C. i. 1. 13 n.;
['Male pertinaci,' 'which p
resist.']

CARMEN X.

This ode is said by the Scholiast Porphyrion to be taken from Alcaeus, and
him is a mere translation, for he commences his commentary by calling
s in Mercurium ab Alcaeo lyrico poeta." He says the story of Apollo
vented by Alcaeus, and his assertion is confirmed by Pausanias (vii. 20.
ρ χαίρειν μάλιστα 'Απόλλωνα 'Αλκαῖός τε ἐδήλωσεν ἐν ὕμνῳ τῷ εἰς 'Ερμ
ὁ 'Ερμῆς βοῦς ὑφέλοιτο τοῦ 'Απόλλωνος. The first line of a Sapphic ode
s been preserved, which seems to have been that which Horace imitated:
νας ὁ μέδεις, σὲ γάρ μοι (3 Bergk). The attributes and legends belonging
e Greek divinity, are transferred to Mercurius the Latin, who was originally

Te boves olim nisi reddidisses
Per dolum amotas puerum minaci
Voce dum terret, viduus pharetra
  Risit Apollo.
Quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Trojae
  Castra fefellit.
Tu pias laetis animas reponis
Sedibus virgaque levem coërces
Aurea turbam, superis deorum
  Gratus et imis.

13. *Quin et*] See C. ii. 13. 37.

CARMEN XI.

The swarms of impostors from the East, that pretended to tell fortunes and cast nativities at Rome in the time of the empire, became a public nuisance, and they were expelled and laws passed against them, but without the effect of putting them down. Tacitus (Hist. i. 22) describes them as "Genus hominum potentibus infidum, sperantibus fallax, quod in civitate nostra et vetabitur semper et retinebitur." They were numerous in Cicero's time. He says (De Div. i. 19), "Contemnamus etiam Babylonios et eos qui e Caucaso caeli signa servantes numeris stellarum cursus et motus persequuntur." As might be supposed, they were most successful in engaging the attention of women (Juv. vi. 569 sqq.), and Horace here addresses himself to one of that sex, whom he calls Leuconoë, whether in compliment or otherwise may be doubted. Pindar expresses folly by λευκαὶ φρένες (Pyth. iv. 109).

ARGUMENT.

Look not into the book of fate, Leuconoë, nor consult the astrologers. How much better to be satisfied, whether we have yet many winters to see or this be the last! Be wise, strain the wine, think of the shortness of life, and cut your expectations short too. Even as we speak time flies—live to-day, trust not to-morrow.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem di dederint, Leuconoë, nec Babylonios
Tentaris numeros. Ut melius quidquid erit pati,
Seu plures hiemes seu tribuit Juppiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum. Sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas: carpe diem quam minimum credula postero.

[3. *Ut melius*] Cicero, De Lege Agraria, ii. 16: 'ut occulte latet, ut recondita est, ut furtim tota decemviris traditur.' In Epod. ii. 19, 'Ut gaudet,' &c., and v. 61, 'ut juvat.']

[6. *spatio brevi*] 'From the short span of life.' 'Vitae summa brevis,' C. i. 4. 15.]

CARMEN XII.

A.U.C. 725—729.

Marcellus married Julia, the daughter of Augustus, A.U.C. 729, and die
lusion in v. 45 of this ode makes it quite certain that it was written befo
Marcellus, and after he had attained an age in which he could give pro
ining the distinction of his name. The meaning of that stanza is plainly
me of the house of Marcellus, taking its birth from the great Claudius t
racuse, is growing up through successive generations like the insensible
ee, and promises to come to maturity in Octavia's son." Franke thinks
itten before Augustus went against the Cantabrians in 729, and about
arcellus' marriage, when he was only in his eighteenth year. Others pl
igustus' return from Spain in A.U.C. 730, and the closing of the temple
ink with Franke some allusion to this event would have been made had t
itten then. Torrentius thinks it was one of those hymns which by order o
ccording to Dion Cassius) were addressed to Augustus, as a god, after t
tium. At that time Marcellus was in his fourteenth year, but even the
s very fond of him and had great hopes of him. The poem has much of
ce of an ode for music, but a hymn composed on the occasion Torrenti
uld hardly have failed to allude to the successes it was intended to celebrat
anke's opinion to the others; but there is no possibility in my judgment
te precisely. A.U.C. 729 appears to be the latest year to which it can
signed, and 725 the earliest.
The opening is taken from the second Olympic ode of Pindar, which begi

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio,
Quem deum? Cujus recinet jocosa
  Nomen imago
Aut in umbrosis Heliconis oris
Aut super Pindo, gelidove in Haemo
Unde vocalem temere insecutae
  Orphea silvae
Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
  Ducere quercus?
Quid prius dicam solitis parentis
Laudibus, qui res hominum ac deorum,
Qui mare ac terras variisque mundum
  Temperat horis?
Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
  Pallas honores.
Proeliis audax neque te silebo,
Liber, et saevis inimica virgo

2. *sumis celebrare*] See C. i. 1. 8 n. Horace invokes the Muses without much discrimination; but Clio is not improperly invoked here as the muse of history, to which the names of the worthies recounted belong. Calliope the Epic muse is invoked C. iii. 4. 2; Melpomene the tragic is asked for a dirge i. 24. 3; Euterpe and Polyhymnia the proper lyric muses occur i. 1. 33. 'Imago' is used absolutely for the echo (for which the Romans had no corresponding term) by Cicero, Tusc. iii. 2: "ea (laus bonorum) virtuti resonat tanquam imago." Virgil gives the full expression Georg. iv. 50: "Vocisque offensa resultat imago." See C. i. 20. 8.

15. [*Qui mare ac terras*] Roman usage requires the plural 'maria,' for it means all parts of the sea, as in Lucretius v. 592: "Quod maria ac terras omnes coelumque rigando compleat."]—'variisque mundum.' 'Mundum' here signifies the heavens, as in Georg. i. 240:—

"Mundus ut ad Scythiam Rhipaeasque arduus arces
Consurgit, premitur Libyae devexus in Austros."

And Lucret. v. 1436:—

"At vigiles mundi magnum versatili' templum
Sol et luna suo lustrantes lumine circum."

17. *Unde nil majus*] 'Unde' in Horace sometimes refers to persons (see Index). See also Cicero de Senect. c. 4: "fore unde discerem neminem." Terent. Eun. i. 2. 35: "E praedonibus unde emerat."

19. *Proximos*] This signifying the next in order without reference to distance does not contradict what goes before. 'Secundum' means close proximity. This will appear more plainly from Cicero (Brutus, 47): "Duobus igitur summis Crasso et Antonio L. Philippus proximus accedebat, sed longo intervallo tamen proximus. Itaque eum, etsi nemo intercedebat qui se illi anteferret, neque secundum tamen neque tertium dixerim." Pallas is said to hold the next place to Jupiter, not absolutely, but among those 'qui generantur ipso,' and only these are mentioned.

Beluis nec te, metuende certa
Phoebe sagitta.
Dicam et Alciden puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
Stella refulsit
Defluit saxis agitatus humor,
Concidunt venti fugiuntque nubes,
Et minax, quod sic voluere, ponto
Unda recumbit.
Romulum post hos prius an quietum
Pompili regnum memorem an superbos
Tarquini fasces dubito, an Catonis
Nobile letum.
Regulum et Scauros animaeque magnae
Prodigum Paullum superante Poeno
Gratus insigni referam Camena
Fabriciumque.
Hunc et incomptis Curium capillis
Utilem bello tulit et Camillum

[redacted]

Saeva paupertas et avitus apto
  Cum lare fundus.
Crescit occulto velut arbor aevo
Fama Marcelli; micat inter omnes
Julium sidus velut inter ignes
  Luna minores.
Gentis humanae pater atque custos
Orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
  Caesare regnes.
Ille, seu Parthos Latio imminentes
Egerit justo domitos triumpho
Sive subjectos Orientis orae
  Seras et Indos,
Te minor latum reget aequus orbem;
Tu gravi curru quaties Olympum,
Tu parum castis inimica mittes
  Fulmina lucis.

[43. *Saeva paupertas*] Poverty is a severe discipline.—'Rure ager cum aedificio fundus dicitur,' Dig. 50. 16. 211.]

45. *Crescit occulto velut arbor aevo*] Horace may have remembered the words of Pindar (Nem. viii. 40): *αὔξεται δ' ἀρετὰ χλωραῖς ἐέρσαις ὡς ὅτε δένδρεον ᾄσσει.* 'Occulto aevo' means by an imperceptible growth, as Ovid, Met. x, 519: "Labitur occulte fallitque volatilis aetas." As the name of Marcellus (whom I understand with Orelli to be the Marcellus who took Syracuse) stands for all his family, and particularly the young Marcellus (see Introduction), so the star of C. Julius Caesar and the lesser lights of that family are meant by what follows. Those who suppose Marcellus to be the 'Julium Sidus,' relying upon Ovid (Tr. ii. 167) calling Drusus and Germanicus 'Sidus juvenile,' and Fabius 'Fabiae sidus gentis' (ex Ponto, iii. 3. 2), forget that he never was adopted into the Julian family. By it is meant Caesar himself, at whose death a comet is reported to have appeared, which was supposed to be his spirit translated to the skies. (See Suet. Caesar, c. 88; Ovid, Met. xv. 749.) Addison (Dialogues on Medals, 2) mentions a medal struck in honour of Augustus in the reign of Tiberius, in which he is represented with Caesar's star resting on his head, according to that description of Virgil (Aen. viii. 680):

—— "geminas cui tempora flammas
Laeta vomunt patriumque aperitur vertice
  sidus."

56. *Seras et Indos*] See notes on C. iii. 29. 27; iv. 15. 23.

[57. *latum*] Keller and Ritter have 'laetum.']

CARMEN XIII.

The same remark applies to this ode as to many others, that those who t ve reference to real persons, and the jealousy to be any thing but a poeti ve mistaken the character of Horace's writings. It would be difficult to i an who wrote these verses really jealous while he was writing them, or much ith that passion. The ode is too slight for us to judge whether it was tal reek original; but the expression in v. 16 shows that Greek ideas were run riter's head, which may be said, I feel satisfied, of almost every one of l mpositions.

ARGUMENT.

ydia, while thou art praising Telephus' neck, Telephus' arms, oh! my heart burst. My mind tosses about, my colour comes and goes; and the tear st my cheek tells of the slow fire that burns within. It galls me when his r hurt thy shoulders, or his teeth leave their mark on thy lips: think not constant who could hurt that nectared mouth. How happy they whom fast to the day of their death!

Cum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, vae meum
Fervens difficili bile tumet jecur.
Tum nec mens mihi nec color
Certa sede manet, humor et in genas
Furtim labitur arguens

[redacted]

Laedentem oscula, quae Venus
Quinta parte sui nectaris imbuit.
Felices ter et amplius
Quos irrupta tenet copula, nec malis
Divolsus querimoniis
Suprema citius solvet amor die.

not uncommonly, in prohibitive sentences, instead of 'ne,' as "non—sileas," S. ii. 5. 91; "non ulceret," Epp. i. 18. 72; "non sit qui tollere curet," A. P. 460.

16. *Quinta parte sui nectaris imbuit*] The Schol. on Pind. Pyth. 8. 116 (81 Boeckh), quoted by Jani, says, *τὸ μέλι τῆς ἀθανασίας δέκατον μέρος φήθησαν εἶναι*: and Ibycus (30 Bergk), according to Athenaeus (ii. p. 39): *φησὶ τὴν ἀμβροσίαν τοῦ μέλιτος κατ' ἐπίτασιν ἐννεαπλασίαν ἔχειν γλυκύτητα, τὸ μέλι λέγων ἔνατον εἶναι μέρος τῆς ἀμβροσίας κατὰ τὴν ἡδονήν.* All that we can gather from these quotations, is that some of the Greek poets had notions about the relative sweetness of nectar and honey, which Horace has here imitated.

18. *irrupta*] Not found elsewhere.

20. *Suprema citius*] This construction for 'citius quam suprema' only occurs once again in Horace, in "plus vice simplici" (C iv. 14. 13).

CARMEN XIV.

Before A.U.C. 724.

ἀσυνέτημι τῶν ἀνέμων στάσιν·
τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται
τὸ δ' ἔνθεν· ἄμμες δ' ὂν τὸ μέσσον
νᾶϊ φορήμεθα σὺν μελαίνᾳ,
χειμῶνι μοχθέντες μεγάλῳ μάλα·
πὲρ μὲν γὰρ ἄντλος ἰστοπέδαν ἔχει,
λαῖφος δὲ πᾶν ζάδηλον ἤδη
καὶ λακίδες μεγάλαι κατ' αὐτό.
χόλαισι δ' ἄγκυραι.

This fragment (18 Bergk) of one of Alcaeus' odes (the first verse of which is manifestly imperfect) is thus introduced by Heraclides, the Alexandrian grammarian: *ἐν ἱκανοῖς δὲ καὶ τὸν Μιτυληναῖον μελοποιὸν εὑρήσομεν ἀλληγοροῦντα. τὰς γὰρ τυραννικὰς ἐξουσίας χειμερίῳ προσεικάζει καταστήματι θαλάσσης ἀσυνέτην καὶ τῶν ἀνέμων στάσιν.—Τίς οὐκ ἂν εὐθὺς ἐκ τῆς προτρεχούσης περὶ τὸν πόντον εἰκασίας ἀνδρῶν πλωϊζομένων θαλάττιον εἶναι νομίσειε φόβον; ἀλλ' οὐχ' οὕτως ἔχει· Μύρσιλος γὰρ ὁ δηλούμενός ἐστι καὶ τυραννικὴ κατὰ Μιτυληναίων ἐγειρομένη σύστασις.* There can be no doubt that this ode of Alcaeus was in Horace's mind when he wrote, and that it is an allegorical description of the political troubles of Mytilene; it is therefore surprising to find Graevius supporting Muretus' opinion, that no political allegory is meant by Horace, but only an address to the ship which had brought him from Philippi, and was returning with his friends on board, whom he wished to persuade to remain at Rome. That Bentley and Dacier were of that opinion, I confess is less surprising to me. Quintilian (Inst. Orat. viii. 6. 44) illustrates the term 'allegory' by the figures employed in this ode, saying, "Navem pro re publica, fluctuum tempestates pro bellis civilibus, portum pro pace atque concordia dicit." It is not easy to determine what was the particular period when the aspect of public affairs drew forth this ode. The Scholiasts are at variance. Porphy-

on, whom Lambinus follows, supposes Horace is addressing himself to rutus, and dissuading him from renewing the battle at Philippi, after assius—a strange time for writing verses after the manner of Alcaeus, and ay for a military tribune to offer counsel to his commander-in-chief. Ac orace to be alluding to the designs of the republican party, under Sextu his opinion is supported at some length by Buttmann, Mythol. i. 343 sq., at the ship does not signify the commonwealth, for that Horace speaks a parated from the subject of the allegory: that to advise the citizens to vil wars (represented by the sea), because they were in a crippled condition, nply that they might engage in them if they were not in that condition; al ould be no propriety in representing the state as a dismasted ship in the tin s. He therefore considers that all this refers to the efforts of the broken arty to which Horace had been lately attached to repair their fortunes unde f Sext. Pompeius. 'Nudum remigio latus,' he says, refers to the number of t t off at and since Philippi (he might have added the desertion of Menas). erium,' spoken of in v. 18, means the lingering affection and anxiety Horac arty he had first cast in his fortunes with, and 'taedium' the vexation he common with Brutus and all his best officers at the state of the republi hilippi. 'Pontica pinus' he considers a very masterly allusion to Pompey t e conqueror of Mithridates, which is Acron's opinion. I give this theory the author, who has few equals in critical sagacity, and who in the es ese views are put forward has done good service to the interpretation of H rinciples of common sense. I should mention however that the theory pporters, of whom Gesner certainly is one, and his was no mean judgme another. Franke cannot sufficiently express his astonishment at Buttma octrine. Having made up his mind that none of the odes in these three

A few of the inscriptions that appear in the MSS. will show the diversity of opinion that has always existed as to the application of this ode. I give them exactly as I find them.

Per allegoriam, i. e. inversionem M. Brutum alloquitur.
Contra Navem. Allegoricos (i. e. ἀλληγορικῶς).
Ad rem publicam.
Ad rem publicam bellum civile reparantem.
In M. Brutum bellum civile praeparantem.
Ad Brutum amicum. Ad Navim Bruto reparanti bellum (Bruti reparantis).
Ad Bruti Navim. In S. Pompeium civile bellum renovantem.

ARGUMENT.

Thou art drifting to sea again, thou ship; oh! haste and make for the harbour; oars lost, mast split, yards crippled, and rigging gone, how canst thou weather the wide waves? Thy sails are torn, thy gods are gone, and noble hull though thou be, there is no strength in thy beauty. If thou be not fated to destruction avoid the rocks, thou who wert but late my grief and art now my anxious care.

O NAVIS, referent in mare te novi
Fluctus! O quid agis? Fortiter occupa
Portum. Nonne vides ut
Nudum remigio latus,
Et malus celeri saucius Africo
Antennaeque gemant ac sine funibus
Vix durare carinae
Possint imperiosius
Aequor? Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Silvae filia nobilis,
Jactes et genus et nomen inutile,
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

[4. *remigio latus*] Ritter properly puts a comma after 'latus,' and does not connect it with 'gemant.' As to 'remigium,' compare Epp. i. 6. 63.]

6. *sine funibus*] I have rendered this 'deprived of her rigging.' Some understand it to mean 'without girding ropes,' referring to St. Luke's description of their undergirding the ship in which St. Paul was sailing to Rome: *μόλις ἰσχύσαμεν περικρατεῖς γενέσθαι τῆς σκάφης· ἣν ἄραντες βοηθείαις ἐχρῶντο ὑποζώννυντες τὸ πλοῖον* (Acts xxvii. 16, 17). This process is not unknown in modern times, and is called 'frapping' a ship, by the French 'ceintrer un vaisseau.' Captain Back, in the account of his return from the Arctic regions in 1837, thus describes the undergirding of his ship: "A length of the stream chain-cable was past under the bottom of the ship four feet before the mizen-mast, hove tight by the capstan, and finally immovably fixed to six ring-bolts on the quarter-deck. The effect was at once manifested by a great diminution in the working of the parts already mentioned, and in a less agreeable way by impeding her rate of sailing." (See Smith's excellent Dissertation on the Voyage and Shipwreck of St. Paul, p. 66.) I doubt whether Horace meant any allusion to this practice.

10. *Non di*] "Accipit et pictos puppis adunca deos" (Ov. Heroid. xvi. 112). "Jacet ipse in litore et una Ingentes de puppe dei" (Pers. vi. 29). There was usually a niche in the stern of a ship where the image of the tutelary god was kept.

11. *Pontica pinus*] The best ship timber was got from Pontus. See Introduction.

15. *nisi—Debes ludibrium*] Orelli takes

Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

i debes' as if it were 'ne debeas,' and
bes ludibrium' for the Greek ὀφλι-
νεις γέλωτα. I do not see how 'nisi
es' can stand for 'ne debeas,' and agree
ıer with Dillenbr. ['cave' means 'take
of yourself.']
7. *Nuper sollicitum*] This is the most
cure part of the ode. It would be very
lligible as spoken by Alcaeus, who having
e through the long and anxious struggle
ween the democratical party and the
les, and seen the triumph of the former,
the settlement of a tyranny which he
orred in his native city, may be sup-
ed to have felt for her the anxious affec-
these words imply. Horace may have

found something of this sort i
ode. How the words are recon
Buttmann's theory will be seen
troduction. Taking the ode as
to the state, we can only underst
to mean, that while he was a
Brutus, or before he had secured
he had no other feelings than
own safety and disgust with t
the country, but now under A
watches its fate with the aff
anxiety of a friend.
19. *nitentes*] This is like '
(C. iii. 28. 14), shining in the
Cyclades abounded in white ma

CARMEN XV.

his is probably an early composition of Horace, made up of materials from

[redacted]

Ingrato celeres obruit otio
  Ventos ut caneret fera
Nereus fata: Mala ducis avi domum
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias
  Et regnum Priami vetus.
Heu heu quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Jam galeam Pallas et aegida
  Currusque et rabiem parat.
Nequicquam Veneris praesidio ferox
Pectes caesariem grataque feminis
Imbelli cithara carmina divides;
  Nequicquam thalamo graves
Hastas et calami spicula Cnosii
Vitabis strepitumque et celerem sequi
Ajacem; tamen heu serus adulteros
  Crines pulvere collines.
Non Laërtiaden exitium tuae
Gentis, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
  Teucer et Sthenelus sciens
Pugnae, sive opus est imperitare equis
Non auriga piger; Merionen quoque
Nosces. Ecce furit te reperire atrox
  Tydides melior patre,
Quem tu cervus uti vallis in altera
Visum parte lupum graminis immemor
Sublimi fugies mollis anhelitu,
  Non hoc pollicitus tuae.

7. *Conjurata—rumpere*] This is a legitimate prose construction. "Conjuravere patriam incendere" (Sal. Cat. 52. See Liv. 22. 38).

13. *Veneris praesidio*] See Hom. Il. iii. 54, and on v. 16 see Il. iii. 380; vi. 321. Horace's description of Paris is drawn, not from Homer, who makes him brave, but from later writers who altered the Homeric characters. See Heyne, Exc. i. Aen. ii. See also Aen. iv. 215 sq.

15. *divides*] 'Dividere carmina' is perhaps to sing and play alternately. [It seems to mean 'distribute,' that is to touch the several strings in accordance with the notes of the song. See C. i. 36. 6.]

24. *Teucer et*] In this verse, and in v. 36, Horace has introduced a trochee in the first foot, contrary to his own custom, but in accordance with the practice of the Greeks. Here 'que' has been added to 'Teucer,' or 'te' substituted for 'et,' by way of sustaining the metre. [Ritter has 'te' on the authority of some MSS.] 'Sciens pugnae' is Homer's πολέμου εὖ εἰδώς, and 'Tydides melior patre' is taken from Sthenelus' vaunt, Il. iv. 405: ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι.

[31. *Sublimi*] "μετεώρῳ πνεύματι, cum spiritus ex pectore ductus per os prorumpit," Ritter. But it is hard to find a word for 'sublimi.' Perhaps 'panting,' 'heaving' may do. 'High panting,' Conington.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achilleï;
Post certas hiemes uret Achaïcus
Ignis Iliacas domos.

33. *diem*] For 'diem supremum.' In is form the expression is like the Hebrew ich we meet with frequently in the Scrip- res: "Remember the children of Edom the day of Jerusalem" (Ps. xxxvii. 7), d "they that come after him shall be astonished at his day as they before were astonished" (Job

[36. *Iliacas*] Glareanus sa found 'Pergameas' in some M has 'Pergameas.']

CARMEN XVI.

The poet Stesichorus, as the story goes, lost his eyesight as a punishment which he appears to have repeated the ordinary stories against Helen, over it till he had written another poem recanting his opprobrious verse λινῳδία, which is referred to in Epod. xvii. 42, and which was very fami cients, Plato has preserved the opening verses in the Phaedrus, p. 243, A. us:—

οὐκ ἔστ' ἔτυμος λόγος οὗτος·
οὐδ' ἔβας ἐν νηυσὶν εὐσέλμοις,
οὐδ' ἵκεο Πέργαμα Τροίας. (29 Bergk.)

is poem had a plain purpose with which the ode before us has nothing

the dust. Be appeased. In the sweet season of youth I was tempted by hot blood to write those rash verses. I would now lay aside all unkindness, if thou wilt but let me recall my libel and give me back thy heart.

O MATRE pulchra filia pulchrior,
Quem criminosis cunque voles modum
Pones iambis, sive flamma
Sive mari libet Hadriano.
Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber aeque, non acuta
Sic geminant Corybantes aera
Tristes ut irae, quas neque Noricus
Deterret ensis nec mare naufragum
Nec saevus ignis nec tremendo
Juppiter ipse ruens tumultu.
Fertur Prometheus addere principi
Limo coactus particulam undique
Desectam, et insani leonis
Vim stomacho apposuisse nostro.
Irae Thyesten exitio gravi
Stravere, et altis urbibus ultimae
Stetere causae cur perirent
Funditus imprimeretque muris
Hostile aratrum exercitus insolens.
Compesce mentem: me quoque pectoris
Tentavit in dulci juventa
Fervor et in celeres iambos
Misit furentem; nunc ego mitibus
Mutare quaero tristia, dum mihi
Fias recantatis amica
Opprobriis animumque reddas.

8. *Sic geminant*] So all the MSS. [except three]. Bentley conjectures 'si geminant' in the sense of 'cum,' and he is followed by Mitsch., Jahn, and Fea [and Keller]. But the received reading is intelligible.

13. *Fertur Prometheus*] This story is not found elsewhere. Whether Horace got the foundation of it from the story told by Plato, Protag. 30 sqq.; or whether he found it in this form in Stesichorus' palinode or some other Greek poem, or invented it to suit his own purpose, cannot be determined. 'Principi limo' corresponds to πρῶτον ἄρχον πηλὸν in Soph. Frag. (432 Dind.), καὶ πρῶτον ἄρχον πηλὸν ὀργάζειν χεροῖν.

18. *ultimae Stetere causae*] Liv. vii. 9: "Ea ultima fuit causa . . . cur bellum Tiburti populo indiceretur." The final or proximate cause: that which immediately leads to a thing. See Virg. Aen. vii. 553: "Stant causae belli."

24. *celeres*] A. P. 251: "iambus pes citus." The quality of the measure is mentioned as some palliation perhaps of the severity of the verses.

CARMEN XVII.

t may entertain the reader to know that a treatise was once written on t Horace's Tyndaris, in which it was proved to the satisfaction of the write a freedwoman of Rhaemetalces, king of Thrace; that she is the person H ere speaks of as Thressa Chloë, simply Chloë, and Venus Marina; also th oetess. It being assumed that the last ode was addressed to Tyndaris, ac common inscriptions, it is supposed by many that the lovers had mad rrel, and that Horace here proposes a meeting to seal their reconciliation. ich is plainly unreasonable should be put aside by any who wish to understan ere is no connexion between the two odes, except that the title, which belon been borrowed for the other, and there is no reason to suppose that Horac his farm, had any other than an imaginary Tyndaris, with an imaginary mind.

ARGUMENT.

ndaris, often doth Pan leave Lycaeus to visit Lucretilis, protecting my fl un and wind; my goats go unharmed and fear not snake or wolf when ipe sounds in the vale of Ustica. The gods love me for my piety and Here Plenty awaits thee; here shalt thou retire from the heat and sing of f Penelope and Circe for Ulysses. Here thou shalt quaff mild Lesbian in t or shall strife be mingled with the cup, nor shalt thou fear the jealous Cyr ay his violent hand upon thee.

VELOX amoenum saepe Lucretilem
Mutat Lycaeo Faunus et igneam
Defendit aestatem capellis

Utcunque dulci, Tyndari, fistula
Valles et Usticae cubantis
Levia personuere saxa.
Di me tuentur, dis pietas mea
Et Musa cordi est. Hic tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.
Hic in reducta valle Caniculae
Vitabis aestus et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen;
Hic innocentis pocula Lesbii
Duces sub umbra, nec Semeleïus
Cum Marte confundet Thyoneus
Proelia, nec metues protervum
Suspecta Cyrum, ne male dispari

dixere maritum." Theoc. viii. 49, ὦ τράγε τᾶν λευκᾶν ἄνερ. Ov. Fast. i. 333:

"Ita rex placare sacrorum
Numina lanigerae conjuge debet ovis."

9. *Nec Martiales Haediliae lupos*] 'Haediliae' is the reading of nearly every MS., and in the margin of B, Orelli says, is written 'mons,' and so he and Dillenbr. understand it—one of the Sabine hills. 'Haedilia,' the reading of some MSS., and most of the old editions, is only a corruption of the other. Bentley takes to himself the credit of suggesting 'haeduleae,' formed from 'haedus,' as 'equuleae,' 'hinnuleae,' from 'equus' and 'hinnus.' But Auratus and Torrentius had anticipated his conjecture, though they thought only of the masculine 'haeduli.' 'Haeduleae' has been very generally adopted since Bentley. Gesner says this reading 'haeduleae' occurs 'in bonis libris:' but he does not mention which they are, and Bentley had never seen them, or he would have mentioned that he had done so. 'Haediliae' Lambinus and some others prefer, as signifying 'the folds,' but no such word is found elsewhere, and there is no analogy to support it. If there were such a word, the antepenultimate syllable would be long, as in 'ovile.'

14. *Hic tibi copia*] The order of the words is 'hic copia opulenta ruris honorum manabit ad plenum tibi benigno cornu.' 'Here plenty, rich in the glories of the country, shall pour herself out for thee abundantly from her generous horn.' 'Ad plenum' occurs in the same sense Georg. ii. 244:—

"Huc ager ille malus dulcesque a fontibus undae
Ad plenum calcentur."

The 'cornu copiae,' so common in ancient works of art, was a symbol belonging to the goddess Fortuna, to whom it is said to have been presented by Hercules. It was supposed originally to have been the horn of Amalthea, which Hercules won from Achelous.

[17. *reducta*] 'retired,' 'solitary,' as in Epod. ii. 13, and Georg. iv. 420. 'Remotus' has a like meaning in C. ii. 19. 1.]

18. *fide Teïa*] "Perhaps," says Torrentius, "Anacreon had a song upon the subject, for to talk of adapting the Odyssey of Homer to the lyre of Anacreon is absurd." Horace had some reason for choosing this subject, but who shall say what it was? Why Circe is called 'vitrea' has been much disputed. Smart and Francis translate the word 'frail.' Dacier refers it to her complexion, "qui était uni comme une glace." It probably means, as Turnebus says, no more than 'caerula' in Epod. xiii. 16: "nec mater domum caerula te revehet;" and 'virides' in Ov. Tr. i. 2. 59: "Pro superi viridesque Dei quibus aequora curae."

19. *laborantes in uno*] See Argument.

22. *Semeleïus—Thyoneus*] Bacchus is here called by both the names of his mother Semele, who was also named Thyone, ἀπὸ τοῦ θύειν.

25. *male dispari*] 'Male' is here used as in S. i. 3. 31, "Male laxus calceus;" and

Incontinentes injiciat manus
Et scindat haerentem coronam
Crinibus immeritamque vestem.

male parvus." Cyrus was not fortu- in his amours, if we are to believe r, who tells us with as much confi- as if he had written the odes himself, "c'est le même dont il est parlé 33, et qu' Horace appelle 'tu vilain."

CARMEN XVIII.

ere is preserved in Athenaeus, x. p. 430, a single line of Alcaeus, of whic of this ode is almost a literal translation. The metre also is the same. follows (44 Bergk): μηθὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω. T le is, in all probability, a close adaptation of the poem of Alcaeus. If we pon the right scent, as I think we are, by the above fragment, we shoul e had a friend Varus, who had a villa at Tibur, and who was making a . Varus was the cognomen of his and Virgil's friend Quintilius, whos ted in C. xxiv. of this book. But whether or no he is the person her (which appears to Buttmann, and I agree with him, the better way of name is used for the purpose of giving spirit to the ode, it is quite im "Sterilem agrum frustra rimeris," as Franke judiciously says on anoth sible question. It has been doubted whether Horace wrote 'Vare' or

over their cups, when the appetite confounds right and wrong. I'll not arouse thee unbidden, beautiful Bassareus, nor drag thy mysteries from their secret places. Silence the horn and drum, whose followers are vain glory and broken faith.

NULLAM, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit, nequé
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At ne quis modici transiliat munera Liberi
Centaurea monet cum Lapithis rixa super mero
Debellata, monet Sithoniis non levis Euius,
Cum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam, nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga, perlucidior vitro.

[1. *Nullam—severis*] Comp. C. i. 11, "Tu ne quaesieris."]

2. *Tiburis et moenia Catili*] ἓν διὰ δυοῖν. See C. i. 7. 13 n. Horace shortens the penultimate syllable of Catillus' name, and the same liberty is taken with the name of Porsenna, Epod. xvi. 4 n.

8. *super mero*] It is disputed whether this means 'over their wine,' or 'about their wine.' ['Super' with an ablative case may mean 'above,' as in C. iii. 1. 17, or 'upon,' as in Virgil, Ecl. i. 80; but neither meaning will suit this passage. See the Argument. Ritter explains it 'super mero humi effuso,' and he compares 'super foco,' 'super Pindo;' but the comparison is not appropriate.] At the marriage-feast of Peirithous, king of the Lapithae, the Centaurs, being guests, attempted in their drunkenness to carry off the bride Hippodamia and the other women present, which led to a contest, and the Centaurs were beaten. 'Cum' (v. 10) refers to 'super mero,' which applies also to the Sithonians, a people of Thrace, on the borders of Macedonia. The quarrel of Bacchus with the Thracians, on account of Lycurgus' treatment of his vines, and the habitual drunkenness visited upon them, are well known. See C. i. 27. 1 sq., and ii. 19. 16.

10. *Cum fas atque nefas*] 'When the greedy of wine distinguish between right and wrong by the slender line of their lusts,' that is, the slender distinction that lust so inflamed can draw. 'Avidus' is used absolutely for 'avidus pugnae,' C. iii. 4. 58.

12. *quatiam*] This is explained by Aen. iv. 301:—

—— "qualis commotis excita sacris
Thyias ubi audito stimulant trieterica Baccho
Orgia nocturnusque vocat clamore Cithaeron,"

where Servius in his commentary quotes this passage of Horace. The whole passage is Greek in its character. The Liberalia bore little analogy to the Dionysia, to which the thyrsus and the cista with its sacred contents (whatever they may have been) and its covering of vine and ivy belonged. The picture of vain glory holding high its head, full only of the fumes of debauch, is very happy, whether original or not. The other characteristic of the maudlin state is repeated once or twice. See Epod. xi. 14. S. i. 4. 89.

[15. *plus nimio*] Ritter compares Plautus, Mil. Glor. ii. 6. 104, 'plus multo.']

CARMEN XIX.

lycera (Γλυκέρα) is one of Horace's favourite names. She is set down as
. iv. 13. 21 (see n.), but with what show of reason, beyond their havin
ber of syllables, it is not easy to see. We need not take Horace too
d when he says that his days of love were over. Many a young sentim
gined this and found himself mistaken as the poet appears to have do
choose to insist that Horace is confessing on his own account that "th
blood was tamed," put this ode rather late, A.U.C. 729 or 730. Others
sion to the Parthian (v. 12) occasion to fix the date a few years later (7
n the standards of Crassus had been recovered from that troublesome en
ortant epoch is ever before the minds of one section of the chronolog
esque quidam veluti spectris territi cogitassent de signis et captivis a. 73
usto redditis," says Franke, whose acumen, however, while it has led
le into a more consistent and probable chronological scheme than K
rs, is not above being misled by too much zeal for its own inventions.
nore disposed with him to say Horace wrote this ode while the Arabian
9) was pending, than with his adversaries that he wrote it five or six
en or under what circumstances or to whom (if any body) he wrote,
ent to be ignorant. (See C. iv. 1, Introduction.)

ARGUMENT.

mother of love, Semele's son, and wantonness recall my heart to love
ad put away for ever. I burn for Glycera purer than marble, and that
ce so dangerous to look upon. With all her strength hath Venus com
nd bids me sing no more of idle themes, the Scythian and the Parthian.

Et versis animosum equis
Parthum dicere nec quae nihil attinent.
Hic vivum mihi caespitem, hic
Verbenas, pueri, ponite turaque
Bimi cum patera meri:
Mactata veniet lenior hostia.

9. *tota ruens*] This is like Eur. Hipp. 443: Κύπρις γὰρ οὐ φορητὸν ἢν πολλὴ ῥυῇ.

10. *Scythas*] Under this name Horace, with the historians of this period, understood all the nations on and beyond the Tanais, as well as those on and north of the Danube, as the Geloni, Getae, Daci, with one or more of whom the Romans were at this time perpetually at war. The allusion to the Parthians is explained by Justin's description (xli. 2): "Cominus in acie praeliari aut obsessas expugnare urbes nesciunt. Pugnant autem procurrentibus equis aut terga dantibus. Saepe etiam fugam simulant ut incautiores adversum vulnera insequentes habeant." See also Virg. Geor. iii. 31: "Fidentemque fuga Parthum versisque sagittis;" and C. ii. 13. 17: "Miles sagittas et celerem fugam Parthi."—See Plato, Laches, p. 191, A.

[12. *quae nihil attinent*] That is 'ad me.'] Compare Anacreon (Pseudo):—

τί δέ μοι λόγων τοσούτων
τῶν μηδὲν ὠφελούντων;
(53 Bergk.)

All other things were nothing to a man in love.

11. *vivum—caespitem*] This rude sort of altar was enjoined upon the Israelites in the wilderness in preference to any other (Exod. xx. 24). The word 'verbena' was used for any boughs employed for crowning the altar or for sacred purposes. 'Verbenae sunt omnes herbae frondesque festae ad aras coronandas, dictae quasi herbenae.' Schol. Acron. on C. iv. 11. 7. He means, I suppose, that 'verb' and 'herb' are the same root, and he is probably right.

CARMEN XX.

A.U.C. 730 (?).

In the thirteenth ode of the second book Horace relates how he was nearly killed by the falling of a tree. In the seventeenth ode of the same book he associates this accident with the recovery of Maecenas from sickness, and his reception with applause in the theatre. The eighth of the third book was written on the first anniversary of his accident, and therefore the year after Maecenas' recovery. The dates therefore of both these events to which the odes that more expressly belong to them give no clue, may be determined if we can determine that of C. iii. 8. It will be seen by referring to the introduction to that ode that there is great difference of opinion upon the subject, and but small means of deciding it. But upon the date of Maecenas' recovery depends the date of this ode, in which he is invited to drink some Sabine wine bottled on that occasion. Now wine of this sort was not in its prime under four years' keeping (C. i. 9. 7 n.), and was not likely to have been fit to drink under two years. After, therefore, the reader has satisfied himself better than I can satisfy him of the date of C. ii. 13 and 17, he will put this not less than two years later, and he will have got an approximate date. Franke puts it in A.U.C. 729 or 730.

ARGUMENT

You shall have some poor Sabine, Maecenas, bottled at that time when the echoes of the Vatican resounded your praise. You drink Caecuban and Calenian, but the vines of Falernum and Formiae are not for me.

VILE potabis modicis Sabinum
Cantharis Graeca quod ego ipse testa
Conditum levi, datus in theatro
  Cum tibi plausus,
Care Maecenas eques, ut paterni
Fluminis ripae simul et jocosa
Redderet laudes tibi Vaticani
  Montis imago.
Caecubum et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites neque Formiani
  Pocula colles.

1. *Vile potabis modicis Sabinum Can-*
haris] It has been said before that Sabine
ine was none of the worst; but it was
heap and poor compared with the best, to
hich Maecenas was used, and this probably
ad not had the benefit of keeping. Horace
ommends it therefore by referring to the
ircumstances under which it was bottled.
I use that term for the process *diffundendi*
r *condendi* for want of a better.) If it
as made on his own farm, which Maece-

But the character of the ode a
preponderance of authority i
lead me to prefer the comm
Martial was not thinking of
Maecenas, but of his friend A
A verbal coincidence, however
the passages may be in other
always enough to furnish Ben
argument in support of a favo
Maecenas was content with th
rank and would take no highe

CARMEN XXI.

The year after Augustus returned to Rome from the taking of Alexandria, that is A.U.C. 726, he dedicated a temple to Apollo on the Palatine hill (C. i. 31), and instituted quinquennial games in honour of Apollo and Diana, and called them the 'Ludi Actiaci.' For their first celebration Franke supposes Horace to have written this ode, and Cruquius' Scholiast bears him out by a remark which, though by some confusion it has got transferred to the saecular ode, belongs plainly to this. The scholiasts and some commentators following them believed this ode to be an introduction to the saecular. Sanadon, on whom our translator Francis pinned his faith, held that opinion, and placed them together, and so does the translator. Franke's opinion is rendered doubtful by the word 'principe' (v. 14), for Augustus did not get that title till the ides of January, A.U.C. 727, and therefore after the first celebration of the Actian games. Others refer this ode to a later year, 732, when, as we learn from Dion Cassius (liv. 1), Rome was visited by pestilence and famine. It is more likely, as Orelli remarks, to have been an exercise from fancy suggested by some such festival as that of 726. It has not the dignity or pretensions of an ode written for such a special occasion.

ARGUMENT.

Sing, ye damsels, of Diana; sing, ye youths, of Apollo and Latona dear to Jove, of Diana who rejoices in the streams and woods of Algidus, or Erymanthus, or Cragus. Praise ye no less Tempe and Delos Apollo's birth-place, and the shoulder that is graced with the quiver and the lyre—that in answer to your prayer he may turn the griefs of war, famine, and plague from Rome and her Prince upon the heads of her enemies.

DIANAM tenerae dicite virgines,
Intonsum, pueri, dicite Cynthium
Latonamque supremo
Dilectam penitus Jovi.
Vos laetam fluviis et nemorum coma,
Quaecunque aut gelido prominet Algido
Nigris aut Erymanthi
Silvis aut viridis Cragi;
Vos Tempe totidem tollite laudibus
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.
Hic bellum lacrumosum, hic miseram famem

[2. *Intonsum*] Homer's ἀκερσεκόμης, Il. xx. 39.]

5. *coma*] Several MSS. have 'comam,' and among them all Cruquius' Blandinian MSS., the oldest of which is held in great repute. Also the oldest Berne, and so Ven. 1483. Bentley prefers that reading.

6. *Algido*] Algidus was a mountain in Latium, sacred to Diana (C. S. 69). It is elsewhere called 'nivalis' (c. iii. 23. 9). Cragus in Lycia and Erymanthus in Arcadia were mountains on which the goddess was supposed to hunt.

9. *tollite laudibus*] Comp. i. 1. 8. Tempe is mentioned because there Apollo purified himself after slaying the serpent Pytho.

12. *Fraterna*] Invented by Mercury (C. i. 10. 6).

13. *Hic bellum lacrumosum*] War in general, not civil war only as Bentley supposes, or the wars intended against the Arabs and Britons as Dillenbr. Bentley, in order to give Diana something to do, "ne nihil omnino hic agat," wishes to substitute 'haec' for 'hic.' But he has no authority, and Apollo was especially ἀλεξίκακος, particularly in respect of Augustus,

Pestemque a populo et principe Caesare in
Persas atque Britannos
Vestra motus aget prece.

reputed son. Jani and Sanadon follow ntley. 'Lacrumosum' corresponds to δακρυόεις πόλεμος of Homer, and 'lacrubile bellum' of Virgil.

4. *et principe Caesare*] Scaliger proed the omission of 'et,' and some editors e followed him, understanding Horace to n 'because Caesar is prince.' The conction is stated by Kirchner (Nov. Qu. p. n.) to be wanting in an old edition (1500) a Dutchman, Peter Van Os, which he siders sufficient authority. It often haps that when commentators get an edition to which others have not give it undue weight from Kirchner cannot tell on what editions the Dutch editor de whether his omission of 'et' ma been a slip or conjecture of his conjunction here is in accorda practice very common with coupling a general and a particu of which Dillenbr. has collected stances, on C. i. 3. 19:—

"mare turgidum et
Infames scopulos Acrocerau

CARMEN XXII.

A.U.C. 729 (?). See note on v. 15.

ristius Fuscus was an intimate friend of Horace's, and the wag whom ts as playing him false in his interview with the troublesome fellow he ra Via (S. i. 9. 61). Horace and he were

——— "paene gemelli,
Fraternis animis; quicquid negat alter, et alter;
Adnuimus pariter; vetuli notique columbi" (Epp. i. 10).

[redacted]

Sive per Syrtes iter aestuosas
Sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
  Lambit Hydaspes.
Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
  Fugit inermem,
Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae tellus generat leonum
  Arida nutrix.

5. *per Syrtes iter aestuosas*] This cannot mean among seas that boil upon the Syrtes; but along the burning coast of Africa that borders on the Syrtes. "Non aestuosae grata Calabriae Armenta," C. i. 31. 5. The dangers of a sea-voyage are not referred to here. ['Iter' means a land journey, but still Horace may have given the epithet 'aestuosas' to the seas along the coast of the gulfs. He says (C. ii. 6. 3): "Barbaras Syrtes ubi Maura semper Aestuat unda."] 'Caucasus' has the same epithet applied to it again Epod. i. 12, and Aesch. (P. V. 20) calls it ἀπάνθρωπον πάγον. The epithet 'fabulosus,' and the amount of knowledge the Romans had of India, are sufficiently explained by Pliny (N. H. vi. 17): "Patefacta est non modo Alexandri Magni armis regumque qui ei successere, circumvectis etiam in Hyrcanum mare et Caspium Seleuco et Antiocho praefectoque classis eorum Patrocle; verum et aliis auctoribus Graecis—non tamen deest diligentiae locus, adeo diversa et incredibilia traduntur."

11. *curis—expeditis*] This is the reading of most and the best MSS. Lambinus and some others, whom Bentley follows, prefer the reading of Comm. Cruq. and some MSS. 'expeditus.' Like 'solvo,' 'expedio' admits of two constructions. See Catull. 31. 7: "O quid solutis est beatius curis?" But there is also "solvite corde metum, Teucri," Aen. i. 562. Horace says (C. iii. 24. 8): "non animum metu Non mortis laqueis expedies caput." I think Dillenbr. is right in defending 'expeditis,' not only by the authority of the MSS., but for the sake of the ὁμοιοτέλευτον, which this measure abounds in. Besides this verse there will be found six instances in this one ode, vv. 3. 9. 14. 17. 18. 22. [Comp. i. 8. 12, 'expedito.']

14. *aesculetis*] ἅπαξ λεγόμενον. 'Daunias' is the reading of the best MSS. 'Daunia in latis' is that of others, which Lamb., Cruq., and Bentley adopt. But 'in' is a mere interpolation of some who found the reading 'Daunia latis,' and wished to save the metre.

15. *Jubae tellus*] It has been doubted whether Horace alludes to the elder or the younger Juba. Orelli has printed in an excursus an argument by one of his countrymen in favour of the younger. It seems to amount to this—that the son received at the hands of Augustus, in place of his father's kingdom of Numidia, the whole of Mauritania, and those parts of Gaetulia which lie contiguous to the range of Atlas, and that these were more productive of wild beasts than Numidia (the elder Juba's kingdom), Gaetulian lions being proverbial. But the extent of the father's dominion Horace was not likely to define more accurately than Lucan, who says (iv. 670) it was the widest in the world. Horace might very innocently have called the whole of Libya 'Jubae tellus,' even if the elder had never had a son, or that son had never risen in favour with Augustus, and been invested with the kingdoms of Mauritania and Gaetulia. But Horace, who notices the events of the day, may have used the phrase with reference to the honours newly granted to the younger Juba, who received Mauritania A.U.C. 729. This would help to fix the date of the ode.

16. *Arida nutrix*] Baxter entertains his readers with the following note: "Festive posuit 'Arida nutrix,' quaedam enim sunt aridae nutrices—'dry nurses.'"

Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
   Juppiter urget;
Pone sub curru nimium propinqui
Solis in terra domibus negata:
Dulce ridentem Lalagen amabo,
   Dulce loquentem.

9. *Quod latus*] Compare C. iii. 24. The 'pigri campi' are the plains frozen cold. Ritter compares Lucretius v. 'Bruma nives adfert pigrumque ri- n.']

. *Dulce ridentem*] Sappho, Fr. 2: φωνείσας —καὶ γελαίσας ἱμέροεν. See on C. ii. 12. 14. Catullus ad Lesbiam 5) has

"Dulce ridentem."

Whether Lalage is the same Cinara (C. iv. 1) and Glycera may be left to the decision of know more of Horace's amours t do. Petrarch has imitated Hor of his sonnets (in qual parli):

"Chi non sa come dolce ella
E come dolce parla e dolce

CARMEN XXIII.

is appears to be imitated from a poem of Anacreon, of which a fragment rved in Athenaeus (ix. p. 396):—

'Αγανῶς οἷά τε νεβρὸν νεοθηλέα

Adventus foliis seu virides rubum
  Dimovere lacertae,
    Et corde et genibus tremit.
Atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor:
  Tandem desine matrem
    Tempestiva sequi viro.

stands appears very poetical, and the inaccuracies, if they be so, very pardonable. Burmann in his edition adopts the correction of Muretus, 'vitis.' Bentley's alteration had been previously made in one or two quarters, but not with his knowledge. See his note, and Cunningham, Animadv. p. 47.

12. *Tempestiva—viro*] Aen. vii. 53: "Jam matura viro, plenis jam nubilis annis."

CARMEN XXIV.

A.U.C. 730.

Jerome, in his edition of the Chronicles of Eusebius, places the death of Quintilius Varus, the subject of this ode, in the first year of the 189th Olympiad, that is A.U.C. 730 (Clinton, F. H.). This therefore fixes the date of the ode. Quintilius was born at Cremona, and was a neighbour and friend of Virgil, through whom it is probable Horace made his acquaintance. He is referred to (according to the Scholiast who is probably right) in the Epistle to the Pisos, v. 438 sqq., as a discerning critic; and the language there used shows that he was dead when it was written. The Scholiast Acron says, that some supposed he was Virgil's brother, which notion arose plainly from the language Horace uses in this ode. Servius also, on Virg. Ec. v. 20 (where he says some supposed Daphnis to be this Quintilius, whereas that eclogue was written about seventeen years before his death, and Daphnis plainly is intended for Caesar), calls him 'cognatum Virgilii.' But for this there is no warrant.

The opinions that identify him with C. 3. and 18 of this book and Epode v. are noticed in the introductions to those odes.

ARGUMENT.

What bounds shall be set to our grief for one so dear? Teach us a mournful strain, Melpomene. Can it be that Quintilius, whose like Modesty, Justice, Fidelity, and Truth shall not behold again, is gone to his everlasting rest? Many is the good man that mourns him, but none more truly than thou, Virgil. 'Twas not for this thou didst commit him to the care of Heaven. But in vain thou dost ask him back. The lyre of Orpheus could not bring back the blood to the shadowy form which Mercury hath gathered into hell. 'Tis hard to bear: but patience makes that lighter which no power can change.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam pater
  Vocem cum cithara dedit.

[2. *capitis*] The Romans often use 'caput' to express person, and 'capita' 'human beings,' as Horace (S. ii. 1. 27), 'Quot capitum vivunt, totidem studiorum millia.' There is no other word for 'person,' which would express what Horace means in this ode. Virgil (Aen. iv. 354) has 'capitisque injuria cari.']

Ergo Quintilium perpetuus sopor
Urget! cui Pudor et Justitiae soror
Incorrupta Fides nudaque Veritas
Quando ullum inveniet parem?
Multis ille bonis flebilis occidit,
Nulli flebilior quam tibi, Virgili.
Tu frustra pius heu non ita creditum
Poscis Quintilium deos.
Quodsi Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini,
Quam virga semel horrida
Non lenis precibus fata recludere
Nigro compulerit Mercurius gregi.
Durum: sed levius fit patientia
Quidquid corrigere est nefas.

3. *Melpomene*] See C. i. 12. 2 n.

6. *Pudor et Justitiae soror—Fides*] Figures of these personages occur on coins with various descriptive accompaniments. They are associated again C. S. 57. Cicero (de Off. i. 7): "Fundamentum autem jus-

and most of the editors have adc have no doubt it is right. Hor uses 'sin,' which Virgil uses as of the same way as Horace uses [Keller and Ritter have "Quid Num vanae, &c."]

[redacted]

CARMEN XXV.

Besides this there are two other odes (iii. 15. iv. 13), the subject of which is the wantonness of faded beauties, a subject probably handled with still greater pungency by Archilochus, for it was one his sarcasm would find scope in and would be likely to fasten upon. It is impossible to say whether Horace had any individual in his mind when he wrote any of these odes. If he had, we need not go farther and suppose that he wrote as a disappointed lover. For instance, Jani's indignation at the virulence with which Horace can find it in his heart to attack (C. iv. 13) the woman he was so fond of (C. iii. 9) seems to be unnecessary. But it is a fair specimen of that matter-of-fact school of interpretation. I have before had occasion to remark, how the same principle is applied to Lydia and how many new lights she appears in (C. 13. Introduction).

ARGUMENT.

Thy windows are no longer assailed and thy slumbers broken by saucy youths; thy door turns no more on its hinges; the serenade is silent. Now 'tis thy turn, in some lone alley on a dark night, with the winter wind blowing and thy heart on fire with lust, to cry for lovers, and complain that young blood goes after the tender plant and bids the old leaves go float upon the Hebrus.

PARCIUS junctas quatiunt fenestras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt, amatque
  Janua limen,
Quae prius multum facilis movebat
Cardines; audis minus et minus jam:
"Me tuo longas pereunte noctes,
  Lydia, dormis?"
Invicem moechos anus arrogantes
Flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
  lunia vento
Cum tibi flagrans amor et libido
Quae solet matres furiare equorum
Saeviet circa jecur ulcerosum,
  Non sine questu

2. *Ictibus*] The Blandinian MSS. and the three oldest Berne and some others give 'jactibus,' which reading is probably a gloss to explain the nature of the 'ictus,' which meant, it would seem, the throwing of stones. Lambinus likes that word [and Keller and Ritter accept it]. Rutgersius proposed 'tactibus,' but it has met with no favour.

3. *amat*] So 'littus ama' (Aen v. 163), 'cleave to.' 'Multum' (facilis) in this sense is common in Horace, as 'multum demissus homo,' S. i. 3. 57; 'Multum celer,' S. ii. 3. 147. Such a serenade as that which follows is C. iii. 10.

7. *Me tuo*] The possessive pronoun is used thus abruptly once before (C. i. 15. 32), "non hoc pollicitus tuae;" and Ov. Remed. Am. 492: "Frigidior glacie fac videare tuae."

[11. *interlunia*] 'Est biduum quo luna non visitur,' or the time of the conjunction (coitus) of the sun and moon, as Pliny names it.' Ritter.]

14. *furiare*] This word we do not meet with before Horace.

Laeta quod pubes hedera virente
Gaudeat pulla magis atque myrto,
Aridas frondes hiemis sodali
Dedicet Hebro.

8. *pulla*] Porphyrion interprets 'pulla' 'subcrescenti,' as from a root 'pul-,' m which 'pullulo' is formed. Rutger- gives it the same meaning in Epod. . 46. But there is no authority or rea- for departing from the usual meaning, ich is 'dark.' ['Magis atque:' comp. od. xv. 5.]
20. *Dedicet Hebro*] There is not much re difficulty in accepting this expression n that with which the next ode opens:—

'Tradam protervis in mare Creticum
Portare ventis.'

t critics have found it a stumbling-block, l 'Euro' has been substituted for ebro' by Bentley and some other edi- s, the way having been led by Aldus.

The same substitution, against rity as in this case, has been m i. 317, 'praevertitur Hebru Heyne and Wagner have de common reading very well. But young men at Rome dedicate th or any thing else to the Hebru Thrace? why not to the Tib have we to do with that? If H 'Hebro,' as all the MSS. say h is no reason to suppose he wa Steiner in compassion suggests likely that he got the idea, and from the Greek. The distance and the extravagance of the n to suit the general scope of t very well. And the coldness of has probably something to do

CARMEN XXVI.

Romanos vellet opulentum sumptum praeberi jussit. Post haec finito Hispaniensi bello cum in Syriam ad componendum Orientis statum venisset, metum Phraati incussit ne bellum Parthiae vellet inferre. Itaque tota Parthia captivi ex Crassiano sive Antonii exercitu recollecti signaque cum his militaria Augusto remissa. Sed et filii nepotesque Phraatis obsides Augusto dati, plusque Caesar magnitudine nominis sui fecit quam armis alius imperator facere potuisset" (Justin, Hist. xlii. 5). I have given all this passage, as it contains with sufficient accuracy most of the events of Parthian history which Horace alludes to. The assembling of the Scythian force and the alarm of Tiridates are evidently referred to here, and the two seem to be associated. It is natural to infer, therefore, that it was just before Tiridates fled from his kingdom, in A.U.C. 729, that the ode was composed. Some, however, have referred it to the period when Phraates' ambassadors were in treaty with Augustus, and when the fate of Tiridates was undecided, which would put the date a year later. Others again have assumed that the whole of the transactions described by Justin are to be referred to the year 724, and that Tiridates never fled to Augustus in Spain at all. This is the judgment of Lachmann (Let. to Franke, p. 239), but it is rather an unwarrantable judgment. Justin had the history of Trogus, which he abridged, and must have known better than Lachmann what it contained. His reason, moreover, for wishing to place the date of the ode further back is nothing more than an objection to the rhythm of the 7th and 11th verses, which is a very fallacious argument. In favour of the earlier date is quoted, by Orelli, Virg. Georg. ii. 495:—

> "Illum non populi fasces non purpura regum
> Flexit et infidos agitans discordia fratres;"

where the brethren are Phraates and Tiridates. The Georgics having been written not later than 724, it is assumed that the events above referred to must have taken place before that year. But the earlier and unsuccessful designs of Tiridates are more probably referred to by Virgil. Against the earlier date there is an argument of much weight in the age of Lamia. He died A.U.C. 786 (Tac. Ann. vi. 27), and the year before he had held the office of praefect of the city. If he was only twenty when this ode was written, he must have been eighty-two when he died, and eighty-one when he held the above post, which was made one of considerable importance by Augustus, and continued to be so under his successor. He is described as being 'vivida senectute' at the close of his life, and it is just possible he may have held the above post at that advanced age, but it is not probable, and I think it a fair argument, as far as it goes, for putting the date of the ode as late as we can. For further particulars respecting Lamia see iii. 17. The attempt to deduce from this ode any evidence of his being of a melancholy temperament is ridiculous.

ARGUMENT.

As the friend of the Muses should, I toss care to the winds, and mind not as every one else does the alarms of Tiridates. Sweet Muse, weave a garland for my Lamia. All my honours without thee are nought; him shouldst thou with thy sisters consecrate with the lyre.

MUSIS amicus tristitiam et metus
Tradam protervis in mare Creticum

1. *Musis amicus*] See C. iii. 4. 25:—"Vestris amicum fontibus et choris." The following image is common in the Greek poets. It occurs two or three times in the Anacreontic poems:—

> *τὸ δ' ἄχος πέφευγε μιχθὲν*
> *ἀνεμοστρόφῳ θυέλλῃ.* (39 Bergk.)

> *ὅτ' ἐγὼ πίω τὸν οἶνον*
> *ἀπορίπτονται μέριμναι*
> *πολυφρόντιδές τε βουλαὶ*
> *ἐς ἁλικτύπους ἀήτας.* (51).

> *ἐμῶν φρενῶν μὲν αὔραις*
> *φέρειν ἔδωκα λύπας,*

Portare ventis, quis sub Arcto
Rex gelidae metuatur orae,
Quid Tiridaten terreat unice
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,
Pimplea dulcis! Nil sine te mei
Prosunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro
Teque tuasque decet sorores.

nd elsewhere. See also Theocritus (xxii. 67):—

ϰον τοίαδε πολλὰ, τὰ δ' εἰς ὑγρὸν ᾤχετο κῦμα
νοίῃ ἔχοισ' ἀνέμοιο.

ee last note of the last preceding ode.

3. *quis*] This is probably the dative ıse, and refers to the terror inspired in 'iridates and his party by the approach of he Scythians. Dillenbr. prefers taking it s the nominative case, and it is not easy o decide which it is; in the loose way of alking Horace may either mean he does

for the occasion. See Introdu

6. *fontibus integris*]

—— "juvat integros accedere
(Luc

9. *Pimplea*] Pimplea, a foun cedonia, sacred to the Muse adopts the conjecture of N. Hei plei,' which Fea has also adopt the MSS. are in favour of the and Pimplea is both the fount Muse. For 'prosunt' some 'possunt, which Lambinus Bentley adopts. 'Fidibus novis

NATIS in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.
Vino et lucernis Medus acinaces
Immane quantum discrepat: impium
Lenite clamorem, sodales,
Et cubito remanete presso.
Voltis severi me quoque sumere
Partem Falerni? Dicat Opuntiae
Frater Megillae quo beatus
Volnere, qua pereat sagitta.
Cessat voluntas? Non alia bibam
Mercede. Quae te cunque domat Venus
Non erubescendis adurit
Ignibus ingenuoque semper
Amore peccas. Quidquid habes age
Depone tutis auribus. Ah miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma!
Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix illigatum te triformi
Pegasus expediet Chimaera.

3. *verecundum*] In Epod. xi. 13 he is called 'inverecundum,' and Bentley proposes that word here. But the cases are different, and the MSS. are unanimous.

5. *Vino et lucernis*] In prose these datives would be expressed by the ablative with 'a.' The same constructions in Horace are 'dissidens plebi,' C. ii. 2. 18; "medio ne discrepet imum," A. P. 152.

acinaces] This word, which signifies the Persian scimitar or short sword, appears to have been introduced into Greece after the Persian wars. It is commonly used by Herodotus (vii. 54). Horace seems to have been the first Latin writer that employed it.—Horace says quarrelling is vastly unsuited to those jovial meetings which are kept up to a late hour—'vino et lucernis.' The Romans sat down to table seldom later than three or four o'clock, and sometimes continued there till past midnight.

6. *Immane quantum*] This form is imitated from the Greek: *οὐράνιον ὅσον, θαυμαστὸν ὅσον, ἀμύθητον ὅσον, θαυμαστὰ ἡλίκα, ἀμήχανον ὅσον*—phrases we meet with in Plato, Aristotle, Demosthenes, Aristophanes, &c. The same expression occurs in Tacitus and Sallust, and 'mirum quantum,' 'nimium quantum,' are used by Cicero, and Livy (ii. 1 fin.). The oldest Berne MS. has 'discrepet,' but the indicative mood is right, 'immane quantum' being merely an expletive.

10. *Opuntiae*] The birthplace of Megilla (the Locrian Opus) is added, as Buttmann remarks, only "to give the poem a fresher look of individuality." The same remark will apply in other instances, as, for instance, "Xanthia Phoceu" (C. ii. 4. 2).

19. *laborabas*] Several MSS. have 'laboras Charybdi' against the metre; one or two have inserted the preposition 'in' to make the verse straight; but the oldest and best MSS. have the imperfect tense, of which Bentley can make nothing. Orelli may be right in saying it refers to the time when the question was put. But perhaps some finer sense of the imperfect tense may be traced in this word, as in "Tempus erat dapibus, sodales" (C. i. 37. 4 note).

CARMEN XXVIII.

A great deal has been written about this ode, as to the spirit and purpor
casion of its composition, the persons introduced, and the parts they respec
he more literally we take the ode and the less we search for hidden meanings,
fix the date or the cause that led to the train of thought, the more likel
nceive, to arrive at the true bearing of the ode. Septimius, one of Ho
timate friends, had a villa at Tarentum (C. ii. 6), where it is likely Hora
casion, if not often, paid him a visit. It seems to me not improbable that h
en a body cast on shore at that place where the scene appears to be laid. T
is body might naturally suggest such an ode as this, in which the spirit
recked man is introduced moralizing upon death and asking for burial. Hi
ke the form, in the first instance, of an address to Archytas the philoso
me was associated with Tarentum, and he joins with him other worthies,
m and greatness had not saved them from the common lot of all. Ther
en a legend that Archytas was buried on the 'litus Matinum,' generally s
a part of the range of Mons Garganus in Apulia. Possibly a tomb was s
at was said to be his. But it does not follow that the speaker was there.
Archytas would be suggested by his association with Tarentum, where I t
29) the scene is laid, and the name of such a man is naturally connect
flections of this ode, even independently of his connexion with the pl
rchytas was shipwrecked on a voyage down the Hadriatic (which is t
inion) has been too hastily assumed from this ode. If he was really bu
ot of Mons Garganus, there are other ways of accounting for it. But
t proved.

[redacted]

though most even of those who divide the colloquy at v. 6 have overlooked this difficulty, and accepted 'te' on the authority of the MSS. But 'nauta' is not properly a common sailor, but 'navicularius,' a shipmaster. "Nautam accipere debemus eum qui navem exercet: quamvis nautae appellantur omnes qui navis navigandae causa in nave sunt. Sed de exercitore solummodo Praetor sentit" (Dig. 4. 9. 1. § 2). The 'exercitor' is the person who charters the ship. There does not seem to be any natural division at v. 16, and for Archytas to begin (at v. 21) with 'Me quoque devexi,' &c., nothing having gone before with which to connect those words, is also unnatural; while, if we understand him to begin his reply at 'Sed omnes una manet nox,' we have an opposition between the sarcasm of the first speaker (who says ironically of those that aspired to connexion with the gods and to the highest order of wisdom that they had not escaped death, not even Pythagoras, though he pretended to have done so once) and the grave truth, solemnly propounded by the philosopher, that all must die, wise and unwise, old and young, on land or at sea, and illustrated by his own case. This was once my opinion, and as many will still adhere to the theory of the dialogue and Archytas' shipwreck, I have put that theory in what appears to me the best form. The other explanation of the ode, however, I feel little doubt, is in the main the true one. Another, to which Orelli inclined (though he suspended his judgment on the whole question), supposes a sailor coasting along the Apulian shore and seeing the tomb of Archytas, whereupon he breaks out into the address 'Te maris,' &c., from v. 1 to 20. Then the ghost of a lately shipwrecked man comes forward and prays for a little sand. It would be difficult to imagine any circumstances that could have suggested such a scene, especially with so abrupt a change of persons. The sudden apparition of a ghost echoing back to the mariner at sea his own words to my mind appears almost ludicrous.

One difficulty appears to me to be fatal to the notion of a dialogue, and that is contained in the second and third verses, in which it appears to be clearly intimated that the body of Archytas has already received that which he is supposed so earnestly to pray for: for though many, I am aware, get over this difficulty by supposing 'cohibent munera' to mean that the *want of* the scanty gift of a little earth was keeping him back from his rest, I do not see how the words will bear that sense; nor can I translate 'cohibent' with Dillenbr. and others, as if it was meant that his body occupied but a small space on the surface of the ground. The words can only mean that he was under the sand, whether partially or otherwise, and in either case he would not require dust to be cast three times on him.

This consideration, as well as the unity and simplicity it gives to the ode, has induced me, with much confidence, to adopt the explanation I have given. The propriety of a sea-faring person being appealed to consists in his being exposed to risk of the same fate with the person who appeals to him.

ARGUMENT.

Even thee, thou measurer of earth and sea, thou counter of the sands, Archytas, how small a portion of earth contains thee now! It profits thee not to have searched the air and traversed the heavens since thou wert to die. So Tantalus, Tithonus, and Minos have died, and Pythagoras too with all his learning hath gone down once more to the grave. But so it is: all must die alike; some to make sport for Mars, some swallowed up in the deep: old and young go crowding to the grave: none escape: I too have perished in the waters. But grudge me not, thou mariner, a handful of earth: so may the storm spend itself on the woods while thou art safe and thy merchandize increases. Is it a small matter with thee to bring ruin on thy children? Yea, perhaps retribution awaits thyself: my curses will be heard, and then no atonement shall deliver thee. 'Tis but the work of a moment—thrice cast earth upon me and hasten on.

Te maris et terrae numeroque carentis arenae
  Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
  Munera, nec quidquam tibi prodest
Aërias tentasse domos animoque rotundum
  Percurrisse polum morituro.
Occidit et Pelopis genitor, conviva deorum,
  Tithonusque remotus in auras
Et Jovis arcanis Minos admissus, habentque
  Tartara Panthoiden iterum Orco
Demissum, quamvis clipeo Trojana refixo
  Tempora testatus nihil ultra
Nervos atque cutem morti concesserat atrae,
  Judice te non sordidus auctor
Naturae verique. Sed omnes una manet nox
  Et calcanda semel via leti:
Dant alios Furiae torvo spectacula Marti;
  Exitio est avidum mare nautis;

. *Te maris et terrae*] 'Te' is emphatic, he abruptness of the opening requires. ον μετρεῖν, κύματα μετρεῖν (Theoc.

declared that he had been Eu son of Panthous who fell in war. In support of this as

Mixta senum ac juvenum densentur funera, nullum
  Saeva caput Proserpina fugit.
Me quoque devexi rapidus comes Orionis
  Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae
  Ossibus et capiti inhumato
Particulam dare: sic quodcunque minabitur Eurus
  Fluctibus Hesperiis, Venusinae
Plectantur silvae te sospite, multaque merces
  Unde potest tibi defluat aequo
Ab Jove Neptunoque sacri custode Tarenti.
  Negligis immeritis nocituram
Postmodo te natis fraudem committere, fors et
  Debita jura vicesque superbae
Te maneant ipsum: precibus non linquar inultis,
  Teque piacula nulla resolvent.

Polybius 'auctor non spernendus,' a man whose evidence and statements may be relied on." (Long on Cic. Verr. Act. ii. 5, c. 22 note.)

17. *Furiae*] This name represents the Greek notion of the Erinnyes as Ποῖναι, or Ἀραί, the divinities which executed vengeance on the guilty, and in that character stirred up strife as here represented. So Virgil (Aen. iv. 473, 610) calls them 'Dirae ultrices;' and again (Aen. vii. 324):—

> "Luctificam Allecto dirarum ab sede sororum
> Infernisque ciet tenebris; cui tristia bella
> Iraeque insidiaeque et crimina noxia cordi."

See also Aen. xii. 845—852. 'Spectacula' corresponds to C. i. 2. 37. 'Avaro mari,' C. iii. 29. 61, in spite of which, with no MS. authority, or that of but one MS. of a later date, Lambinus, Cruquius, and others here read 'avidis,' which is a useless epithet.

19. *densentur*] 'Densere' occurs in Lucretius, Virgil, and Tacitus.

20. *Proserpina fugit*] The perfect has the aoristic sense here. The allusion is explained by Virg. Aen. iv. 698:—

> "Nondum illi (Didoni) flavum Proserpina vertice crinem
> Abstulerat Stygioque caput damnaverat Orco."

In Eurip. (Alc. 74) Death says in respect to his victim,

> στείχω δ' ἐπ' αὐτὴν ὡς κατάρξωμαι ξίφει·
> ἱερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν
> ὅτου τόδ' ἔγχος κρατὸς ἁγνίσῃ τρίχα.

The general practice τοῦ κατάρχεσθαι τῶν ἱερῶν was to cut off the forelock of the victim. [He says 'Proserpina avoids or shuns no head.' The common form would be 'no head escapes (fugit) Proserpina.']

21. *devexi—Orionis*] Orion sets about the beginning of November, a bad time for sailors. C. iii. 27. 18. Epod. xv. 7. Virg. Aen. vii. 719: "Saevus ubi Orion hibernis conditur undis."

[22. *Illyricis*] The waves of the Hadriatic. Ritter infers from this word that the speaker was wrecked on the Illyrian shore.]

23. *At tu, nauta*] A shipmaster (see Introduction) may be supposed to be passing, and the shade to appeal to him.

24. *capiti inhumato*] To avoid the hiatus Peerlkamp and Axt propose to substitute 'intumulato,' which Orelli thinks is a word coined by Ovid (Heroid. ii. 136): "Occurramque oculis intumulata tuis." Other hiatuses occur C. ii. 20. 13, iii. 14. 11. Epod. v. 100, xiii. 3.

25. *sic*] See note on C. 3. 1.

29. *custode Tarenti*] Taras, the founder of Tarentum, was a son of Neptune, who is represented on Tarentine coins as the tutelar deity of the place. ['Negligis—committere' is an hypothetical clause. See S. i. 3. 29 n.]

31. *Postmodo*] This belongs to 'nocituram,' and 'te' is dependent on 'natis.' 'Modo' limits 'post' to a short time. ['Fors' is 'misfortune.']

Quamquam festinas non est mora longa; licebit
Injecto ter pulvere curras.

35. *licebit . . . curras*] 'You may run.' ter, following his notion that the man s wrecked on the coast of Illyricum, s that 'licebit' is used because Horace aks of what the 'nauta' must do when reaches the Illyrian shore, where he poses the man's body to be. One blun- begets another. As to 'licebit— ras,' see Epod. xv. 19.]

36. *Injecto ter pulvere*] The number ee is familiar in all religious ceremonies. rg. (Aen. vi. 365):—

"Eripe me his invicte malis, terram
Injice namque potes."

The watchman speaking of t Polyneices says, λεπτὴ δ' ἄγ ὡς ἐπῆν κόνις (Soph. Ant. 256 object in respect to the burial was that the face should be de Leg. ii. 22). The word against the notion of the 'n at sea, as supposed by the t favours (see Introduction).

CARMEN XXIX.

In the year of the city 730 an army was sent into Arabia Felix by Aug lius Gallus, who was governor of Egypt. The force chiefly consisted o ned in that province (Strabo, p. 819: Γάλλος Αἴλιος μέρει τῆς ἐν Αἰγύπτ ν Ἀραβίαν ἐμβαλών: and p. 780); but the prospect of wealth the expediti m the indefinite knowledge then possessed of the country, attracted y me and induced, it would seem, Iccius, a man of studious habits, to join

[redacted]

ARGUMENT.

What, Iccius, after all dost thou grudge the Arabs their wealth, and prepare chains for the princes of Sabaea and the fierce Mede? Which of the fair barbarians dost thou mean to bring home for thy bed, or what royal page for thy table? Sure, rivers shall flow back to their mountains and the Tiber turn again, if Iccius can desert his books to put on the breastplate.

Icci, beatis nunc Arabum invides
Gazis, et acrem militiam paras
Non ante devictis Sabaeae
Regibus, horribilique Medo
Nectis catenas? Quae tibi virginum
Sponso necato barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,
Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus et Tiberim reverti,
Cum tu coëmptos undique nobilis

1. *nunc*] This word expresses surprise, 'what now! to belie all expectations and abandon all your pursuits!'

3. *Sabaeae*] The Romans had possession of parts of Arabia Petraea but not of Arabia Felix. Hence he says—

> "Intactis opulentior
> Thesauris Arabum."

(C. iii. 24. 1.) The 'horrible Mede,' that is the Parthian, is only introduced to heighten the colouring of the picture.

5. *Quae—virginum—barbara*] A very uncommon construction (like τίς ἀνδρῶν;) for 'quae virgo barbara' or 'quae virginum barbararum.' There is humour in the question, as if Iccius had only to choose for himself some royal damsel whose betrothed he was to slay with his own hand, and an Eastern page of great beauty brought from his native wilds to wait upon one of the princes of this happy land.

7. *Puer ex aula*] These words are to be taken together. Boys whose office it was to pour out the wine are called in inscriptions 'pueri a cyatho' or 'ad cyathum,' or 'ab argento potorio,' 'ad argentum potorium,' 'a potione,' and so forth. Fea speaks of a very elegant picture of a boy in the act of pouring wine, which was dug up at Rome in 1780. [Comp. Sueton. Caesar, c. 49, 'ad cyathum stetisse.']

9. *sagittas tendere*] For 'arcum tendere.' Virgil also says (Aen. ix. 606), 'spicula tendere cornu,' and (Aen. v. 508) 'pariterque oculos telumque tetendit.' [See C. i. 12. 56, iii. 29. 27, as to the name Seres. The Seres produced the best iron, says Pliny, H. N. 34, c. 14, quoted by Ritter.]

11. *Pronos relabi posse rivos*] The phrase ἄνω ποταμῶν became a proverb from Euripides (Med. 410): ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί. Demosthenes uses the expression (De F. L., Reiske, 433. 25), ἀλλὰ δῆτα ἄνω ποταμῶν ἐκείνῃ τῇ ἡμέρᾳ πάντες. Cic. ad Att. xv. 4: "Si vero etiam Carfulenus: ἄνω ποταμῶν."

13. *nobilis Panaeti*] Horace might intend this epithet for 'libros' or 'Panaeti.' It will suit either, since the accusative plural is written in the MSS. 'es,' 'eis' or 'is.' Bentley connects it with the Stoic: but whether he is right or wrong in his conclusion, his reason is bad: "ne 'libros' duplice epitheto accumulemus:" 'coëmptos' is not an epithet, and there was no reason why Horace should not say 'nobiles libros coëmptos' in the sense 'quos coëmisti' if he had pleased. Orelli agrees with Bentley. [Ritter has 'nobiles,' which is better.]

14. *Socraticam et domum*] Socrates' School, as Plato, Xenophon, &c. Cicero

Libros Panaeti Socraticam et domum
Mutare loricis Hiberis
Pollicitus meliora tendis?

ks of the 'familia Peripateticorum' v. ii. 1); and Horace supposes himself e asked 'quo me duce, quo Lare tuter' p. i. 1. 13). Panaetius of Rhodes cero, De Off. iii. 2) left an unfinished tise 'de officiis' in three books, and Cicero professes to follow him guide. He lived in the seco B.C., was intimate with the you Africanus, and his lectures we by P. Rutilius Rufus.

CARMEN XXX.

fragment of one of Alcman's poems (10 Bergk) runs Κύπρον ἱμερτὰν ρον περίῤῥυτον, and of Sappho's (7 Bergk), ἤ σε Κύπρος ἢ Πάφος ἢ Π ger fragment of Anacreon (2 Bergk), containing an invocation to alf of Cleobulus, is usually quoted in connexion with this ode, but it is le that the main incident of a lady sacrificing or dedicating a little cha aken from life.

ARGUMENT.

al Venus, leave thy beloved Cyprus and come dwell in Glycera's t Love come with thee, and the Graces, and Nymphs, and Youth who without thee, and Mercury too.

O VENUS, regina Cnidi Paphique,

CARMEN XXXI.

In A.U.C. 726 (25th October), Augustus dedicated a temple with a library attached, which he had built in honour of Apollo, on the Palatine hill, to commemorate his victory at Actium (Suet. Octav. 29, Dion Cass. liii. 1). After the ceremonies of the day of dedication were over, we may suppose Horace putting in his own claim to the god's favour in this ode, in which he represents himself as offering a libation (whether in private or at the temple is uncertain), and asking for that which according to Juvenal (x. 356) should be the end of all prayer, 'mens sana in corpore sano!'

ARGUMENT.

What asks the poet with his libation of Apollo? not cups, or herds, or gold and ivory, or rich fields. Let those who may prune Calenian vines, and rich merchants drink rich wine out of cups of gold, favourites of heaven, who traverse the deep in safety. My food is the olive, the chicory, and mallow. Let me enjoy what I have, thou son of Lato, sound in body and mind, and let my age pass with honour and the lyre.

Quid dedicatum poscit Apollinem
Vates? quid orat de patera novum
Fundens liquorem? Non opimae
Sardiniae segetes feraces,
Non aestuosae grata Calabriae
Armenta, non aurum aut ebur Indicum,
Non rura quae Liris quieta
Mordet aqua taciturnus amnis.
Premant Calena falce quibus dedit
Fortuna vitem, dives et aureis
Mercator exsiccet culullis
Vina Syra reparata merce,

1. *dedicatum*] This word is applied to the god as well as his temple. So Cic. de N. D. ii. 23, says, "ut Fides ut Mens quas in Capitolio dedicatas videmus proxime a M. Aemilio Scauro." Ov. Fast. vi. 637 :—

"Te quoque magnifica, Concordia, dedicat aede
Livia, quam caro praestitit illa viro."

5. *Calabriae*] C. ii. 6. 10; Epod. i. 27 n.

[6. *ebur Indicum*] 'Indicum' may be merely a poetical ornament. The Roman ivory came from Africa, more probably than from India; but ivory may have come from India also in Horace's time.]

9. *Premant*] Virgil uses this word in the same sense (Georg. i. 156): "et ruris opaci Falce premes umbras;" and Ovid (Met. xiv. 628) :—

—— "adunca dextera falce
Qua modo luxuriem premit et spatiantia passim
Brachia compescit."

'Vitem' is governed both by 'premant' and 'dedit.' Bentley prefers 'Calenam' to 'Calena.' But, though the omission of the mark which usually represents the final 'm' is so common that it proves nothing in exceptional cases, yet there is no reason to suppose the copyists of all existing and known MSS. made the omission in this instance. But none read 'Calenam.' 'Falce,' moreover, is much less otiose (redundant) with the epithet than without; and, notwithstanding Bentley's distinction between fixtures and moveable instruments, the expression 'Calena falce' is as appropriate as '*praelo Caleno*' above (S. [illegible] 9), or 'Laes-

Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
  Impune. Me pascunt olivae,
    Me cichorea levesque malvae.
Frui paratis et valido mihi,
Latoë, dones, et precor integra
  Cum mente, nec turpem senectam
    Degere nec cithara carentem.

nia amphora,' 'Sabina diota,' 'Graeca
,' where to the press that makes or
essel which contains the wine is ap-
the name of the wine itself.
. *Vina Syra reparata merce*] Wine
in exchange for Syrian goods, which
de all the costly merchandize of the
, elsewhere called 'Tyriae merces.'
seaports of Syria were entrepôts for
s from and for the East.—Though
ce uses many words compounded with
without any perceptible difference of
ing from the simple words, as 're-
are,' 'resecare,' 'resolvere,' 'revin-
' 'renare,' 'remittere,' there is the

force of bartering in this word,
γοράζεσθαι. (See C. i. 37. 24
cator' was a dealer in wares, wh
sailed or travelled with his
foreign parts to dispose of th
mention of the Atlantic is out o
mediately after 'Syra merce'—b
Horace does not aim at strict
'Aequor Atlanticum' suited
The travelling merchants are oft
to by Horace. See C. i. 1. 16;
S. i. 1. 6, 4. 29. Epp. i. 1. 45,
[18. *et*] The conjecture of
but the MSS. authority is in fav
which Keller and Ritter have.]

field or on the deep still sung of Liber, the Muses, Venus and her son, and Lycus with dark eyes and hair. Thou glory of Phoebus, welcome at the tables of the gods, thou consoler of my toils, help me whenever I shall invoke thee.

Poscimur. Si quid vacui sub umbra
Lusimus tecum quod et hunc in annum
Vivat et plures, age dic Latinum,
  Barbite, carmen,
Lesbio primum modulate civi,
Qui ferox bello tamen inter arma,
Sive jactatam religarat udo
  Litore navim,
Liberum et Musas Veneremque et illi
Semper haerentem puerum canebat
Et Lycum nigris oculis nigroque
  Crine decorum.
O decus Phoebi et dapibus supremi
Grata testudo Jovis, o laborum
Dulce lenimen, mihi cumque salve
  Rite vocanti.

1. *Poscimur*] See Introduction.—'umbra' Bentley changes into 'antro.' He does not quarrel with 'umbra,' but finding 'antro' in one MS. he embraces it with both his arms: "Non possumus non ambabus ulnis eam amplecti." Cunningham, his foe, is here his only follower I believe, though Bentley proves satisfactorily by twenty quotations that poets do sometimes compose their verses in caves.

2. *quod et hunc in annum*] It has been disputed whether these words belong to 'lusimus' or to 'carmen.' I take them to belong to the former. Horace seems to mean that he feels impelled to higher strains than he had yet practised, and he calls on his lyre to help him. 'Barbitos' is used as a feminine noun by the early Greek writers. The name of Lycus appears in a fragment of Alcaeus (57 Bergk), quoted by the Scholiast on Pind. Ol. x. 15: οὐκ ἐγὼ Λύκον ἐν Μοίσαις ἀλέγω. Cicero (de Nat. Deor. i. 28) says, "Naevus in articulo pueri delectat Alcaeum. At est corporis macula naevus: illi tamen lumen videbatur."

5. *modulate*] See C. i. 1. 24 n.

[7. *sive*] 'Sive' must be supplied before 'inter arma.' As to Alcaeus, 'the Lesbian citizen,' see Herodotus v. 95, and Horace, C. ii. 13. 26.]

10. *haerentem*] This verb 'haerere' is used by Horace with a dative as here, and S. i. 10. 49; or with an ablative with 'in,' as S. i. 3. 32; or without 'in,' as C. i. 2. 9. S. ii. 3. 205.

15. *cumque*] As 'quandoque' is put for 'quandocumque' (see Index), 'cumque' is put for 'cumcumque' or 'quumquumque,' which occurs in Lucret. ii. 113:—

"Contemplator enim, quum solis lumina quumque
Inserti fundunt radii per opaca domorum:"

'Cumque' belongs to 'vocanti.' [Ritter explains 'cumque' thus: 'mihi, quicumque sum,' that is, 'cujuscumque pretii sum;' and he says that 'cumque' as an enclitic cannot refer to what follows it. All the other examples in Horace of 'cumque' are preceded by some form of 'qui,' or by 'quando,' itself a form of 'qui.' Lachmann (Lucretius v. 311) made the absurd conjecture 'medicumque' for 'mihi cumque.' I think Ritter's explanation is right. The translation is, 'accept my greeting, such as I am, when I duly invoke thee.' Comp. Virgil, Aen. xi. 97, 'Salve aeternum mihi, maxime Palla.']

CARMEN XXXIII.

he extant elegies properly attributed to Tibullus mention only two mistres
er the names of Delia and Nemesis, and these are the only two that Ovid
he beautiful elegy he wrote on that poet's death (Amor. iii. 9. 31, 55 sqq
on he calls Delia he was enamoured during the earlier part of his life; o
ng his later years. He died between thirty and forty, about the same time
h has been written to prove that the Glycera of this ode stands for Deli
larly Spohn de A. Tibulli vita et carm. p. 50, 96, who believes that Delia,
cera, Neaera—a name occurring only in the third book, which Tibullus, it
ain, did not write, were all the same woman). Others have identified Gl
esis, on account of the number and quantity of the syllables being the
epithets Tibullus applies to her, 'avara,' 'rapax,' 'saeva,' 'dura,' which c
orace's 'immitis.' Dissen is certain that Glycera is neither Delia nor Ne
her mistress otherwise unknown. Orelli is of the same opinion, but adds
thus attempt to settle to a nicety the loves of Roman gentlemen, and p
v more about them than they have told us, only create a smile among
lived long in France or Italy—implying that his countrymen were bad
amusements of their more gallant neighbours. It is not even certain tha
e the pitiful elegies Horace speaks of. Glycera is one of Horace's favouri
cannot be taken for a real name here or elsewhere. It occurs in Pla
. ii. 5. 26) and Martial (xiv. 187). Whether the person had any more re
name or the verses, is, I think, doubtful. That Tibullus wrote elegies, th
rarely crossed in love, and that he was on some occasion in a desponding
facts sufficient to form a probable foundation for this good-tempered lit

[redacted]

Cyri torret amor, Cyrus in asperam
Declinat Pholoën; sed prius Apulis
  Jungentur capreae lupis
Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
  Saevo mittere cum joco.
Ipsum me, melior cum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Hadriae
  Curvantis Calabros sinus.

to have been considered an attraction in men. Epp. i. 7. 26: "reddes—nigros angusta fronte capillos." Intellectual beauty, as we view it, in men is better described by Pliny, Epist. iii. 6. 2: "rari et cedentes capilli; lata frons."

7. *Cyrus in asperam Declinat Pholoën*] Heyne, on Tibull. i. 8, has been at pains to show that Horace's Pholoë and the heroine of that elegy are identical; and Broukhusius identifies Cyrus with her lover Marathus. Any one who reads Horace's words with his eyes open will see that he is making names for a case of common occurrence; and whoever reads Tibullus' elegy, will see that he is not pleading for a Cyrus such as Horace describes. See C. ii. 5.

8. *Jungentur capreae lupis*] This is a common hyperbole. Ep. xvi. 30: "Novaque monstra junxerit libidine Mirus amor," &c. Arist. Pax, 1076: πρὶν κεν λύκος οἶν ὑμεναιοῖ.

14. *compede*] This word is used twice again by Horace in the singular number: "grata compede vinctum" (C. iv. 11. 24); "nivali compede vinctus" (Epp. i. 3. 3); and once by Tibullus: "Spes etiam valida solatur compede vinctum" (ii. 6. 25). Bentley has quoted several inscriptions to show that Myrtale was a common name among freedwomen. ['Curvantis:' see C. iv. 5. 14.]

CARMEN XXXIV.

If Horace had any serious meaning in this ode, as I think he had, it is to be supposed he wrote it under some impulse of conscience, which told him that he had been too careless of that sovereign power which governs all things. The language, though impulsive, appears genuine; and whether it was through the phenomenon here mentioned or any other cause that his mind was impressed, he seems to express more than merely poetical feeling; and the power acknowledged is not that conventional Fortune of the next ode, but the Supreme Being who declares his existence by the voice of conscience, through sudden impressions and startling signs, such as under some form or other we may believe Horace was struck with.

I believe Baxter was the first from the word 'apicem' (v. 14) to suppose an allusion to the Parthians and the transfer of the power from Phraates to Tiridates, or back from Tiridates to Phraates. This opinion is generally adopted now, and Buttmann has given it his sanction. He says "*apex* is the peculiar name for the head-dress of the Persian kings; and, just about the time when by the most probable calculation the odes of this book must have been written, a revolution took place in the Parthian empire, the most powerful state in the world next to Rome, whereby Tiridates was dethroned and driven out of the country, and Phraates was re-established in his stead." More weight I think is given to these words than they deserve. Chronologically considered they must be

wed to be very loose. The translator of Buttmann's article in the (
ological Museum (May, 1832) destroys his theory completely by saying, "
ttle doubt too that Horace was *also* thinking of the omen of Lucius T
image and the expressions

—'hinc apicem rapax
Fortuna cum stridore acuto
Sustulit'—

rly allude to the eagle that carried up his bonnet 'cum magno clangore,
the story; and, though Livy calls the bonnet a 'pileus,' Cicero (De Legg
very word 'apex.'" It is not probable that Horace meant to allude to
orical facts together, but more likely that he intended neither the one nor
that the 'dilogia' supposed has been too hastily taken up from Baxter,
e double meanings at every turn.

ARGUMENT.

less of Heaven I have been wandering in the darkness of an insane cree
trace my steps, awakened by the sign of Jove's chariot dashing throu
ouded sky, that chariot with which he shakes the earth, the waters, and he
nds of the world. God is strong to bring down the mighty and exalt the lo
e crown from one and place it on the head of another.

PARCUS deorum cultor et infrequens
Insanientis dum sapientiae
Consultus erro, nunc retrorsum

Quo bruta tellus et vaga flumina,
Quo Styx et invisi horrida Taenari
Sedes Atlanteusque finis
Concutitur. Valet ima summis

lictos. 'Iterare cursus relictos' signifies to return to the paths he had left; 'iterare' being equivalent to 'repetere.'

Diespiter] Aulus Gellius (Noct. Att. v. 12) says that this name was given to Jove as 'diei et lucis pater,' and Macrobius gives the same derivation. 'Dies' is an old form of the genitive (Key's Gr. § 146). But probably the two first syllables are only a different form of 'Jup-' in 'Juppiter,' and from the same root as Ζεύς.

7. *per purum tonantes*] The phenomenon of thunder heard in a clear sky is frequently alluded to by the ancients, and was held especially ominous. The chorus in Oed. Col. (v. 1456) suddenly exclaim ἔκτυπεν αἰθὴρ, ὦ Ζεῦ, which Oedipus takes up immediately as a sign of his approaching end. See Virg. Georg. i. 487. Aen. vii. 141, &c. Hom. Odyss. xx. 112 sqq.—

> Ζεῦ πάτερ——
> ἦ μεγάλ' ἐβρόντησας ἀπ' οὐρανοῦ ἀστερόεντος,
> οὐδέ ποθι νέφος ἐστί· τέρας νύ τεῳ τόδε φαίνεις.

Lambinus has collected many more instances. Lucretius denies the possibility of such anomalous thunder (vi. 247)—

> ——"nam caelo nulla sereno
> Nec leviter densis mittuntur nubibus unquam."

And again (vi. 400):

> "Denique cur nunquam caelo jacit undique puro
> Juppiter in terras fulmen sonitusque profundit?"

Nearly all the old editions put a stop after 'dividens' and join 'plerumque' with what follows, which makes nonsense. The Scholiasts did not read the passage so, nor Landinus; otherwise I have met with none till Talbot who have not thus spoilt the passage. Bentley has a very long note to prove what requires no evidence but that of common sense, and to claim the merit of the discovery. It is singular that he had not seen it in the edition of Baxter to whom he sometimes refers with respect, and who complains in a later edition of the 'great and ingenuous man's' injustice to his countryman. But Talbot had preceded them both, and got no credit from either; so had Creech (note on Lucret. vi. 95).

[9. *bruta tellus*] 'The senseless earth.' In C. iii. 4. 45 the earth is 'iners.' The promontory Taenarum in Laconica was one of the approaches to the realms below.]

11. *Atlanteusque finis*] Apparently imitated from Eurip. (Hipp. 3), τερμόνων τ' Ἀτλαντικῶν. [The 'Atlanteus finis' is the Atlas mountains in Libya.]

12. *Valet ima summis*] We may compare this with various familiar passages of the sacred Scriptures; as, "He hath put down the mighty from their seat, and exalted them of low degree" (Luke i. 52). "Promotion cometh neither from the east, nor from the west, nor from the south. But God is the Judge; he putteth down one, and setteth up another" (Psalm lxxv. 6, 7). The sentiment however is common. Tacitus seems to have had Horace's words in his mind when he wrote of the public funeral given to Flavius Sabinus and the overthrow of Vitellius, that they were "magna documenta instabilis fortunae summaque et ima miscentis" (Hist. iv. 47). Seneca has the same words in his Thyestes (598): "Ima permutat levis hora summis;" Ausonius in his 143rd epigram says of Fortune, "Et summa in imum vertit et versa erigit." Horace's words were no doubt familiar to these writers. Bentley would read 'insigne' for 'insignem,' to keep the opposition uniform. Cunningham with more consistency would have 'insignia,' comparing Virg. Aen. vi. 33—

> "Bis patriae cecidere manus. Quin protinus omnia
> Perlegerent oculis,"

and other like places. But 'insignem' (the reading of all the MSS.) has more poetry in it than the neuter, and is more expressive of the vicissitudes of human life. Bentley supposes Horace to have had in mind Hesiod's Works and Days (5 sqq.), Ῥέα μὲν γὰρ βριάει ῥέα δὲ βριάοντα χαλέπτει, Ῥεῖα δ' ἀρίζηλον μινύθει καὶ ἄδηλον ἀέξει, Ῥεῖα δέ τ' ἰθύνει σκολιὸν καὶ ἀγήνορα κάρφει Ζεὺς ὑψιβρεμέτης, and answers his own objection to 'insignem' by saying that ἀρίζηλον is masculine.

On the allusions in the last stanza see Introduction. The language corresponds to the opening stanza of the next ode. 'Apex' signifies properly the tuft (composed of

Mutare et insignem attenuat deus
Obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

ol wrapped round a stick) or the top of Flamen's cap. It appears to stand for covering of the head, for, as before observed, Cicero uses it to express Livy's leus.' "Ab aquila Tarquinio apicem positum putant" (De Legg. i. 1); and Horace applies it to the royal cr 21. 20). 'Valere' with an infini used by prose-writers till after th age [but it is often used by Ho sense of 'posse.' See C. ii. 5. 1,

CARMEN XXXV.

A.U.C. 727.

When Augustus was meditating an expedition against the Britons and a East, Horace commended him to the care of Fortune the preserver, as Pi ted the sons of Himera :

Λίσσομαι, παῖ Ζηνὸς Ἐλευθερίου,
Ἱμέραν εὐρυσθένε' ἀμφιπόλει, Σώτειρα Τύχα·
τὶν γὰρ ἐν πόντῳ κυβερνῶνται θοαὶ
νᾶες, ἐν χέρσῳ δὲ λαιψηροὶ πόλεμοι
κἀγοραὶ βουλαφόροι. (Olymp. xii.)

ich passage probably Horace had in mind. The last expedition against B plated by Augustus was A.U.C. 727 (Dion Cass. 53. 22—25), which was inte

[redacted]

in repute by the Romans. How far Horace may have drawn the attributes and attendants he here assigns to Fortune from generally received notions, or whether the images are partly his own, we cannot determine. She was represented on Roman coins with a double ship's rudder in one hand and a cornucopiae in the other, which may furnish a clue to the allusions in the second stanza. There are passages which may have been drawn from paintings in the temple at Antium. But there is no ode more justly celebrated for the combination of various images, and for its condensed poetry, than this.

ARGUMENT.

Queen of Antium, all-powerful to exalt or to debase, the poor tenant cultivator worships thee, and the mariner on the deep. Thou art feared by the savage Dacian and nomad Scythian, by all cities and nations, yea, by proud Latium herself, by royal mothers trembling for their sons, and kings fearing for their crowns. Necessity with her stern emblems goes before thee. Hope and Fidelity go with thee when thou leavest the house of prosperity, while false friends fall away.

Preserve Caesar as he goeth to conquer Britain; preserve the fresh levies destined for the East. It repenteth us of our civil strife and impious crimes. Let the sword be recast and whetted for the Scythian and the Arab.

O DIVA, gratum quae regis Antium,
Praesens vel imo tollere de gradu
  Mortale corpus vel superbos
    Vertere funeribus triumphos,
Te pauper ambit sollicita prece
Ruris colonus, te dominam aequoris
  Quicunque Bithyna lacessit
    Carpathium pelagus carina.
Te Dacus asper, te profugi Scythae
Urbesque gentesque et Latium ferox
  Regumque matres barbarorum et
    Purpurei metuunt tyranni,
Injurioso ne pede proruas
Stantem columnam, neu populus frequens
  Ad arma cessantes, ad arma
    Concitet imperiumque frangat.

2. *Praesens*] There is no other instance of 'praesens' with an infinitive. Forcell. gives several examples of 'praesens' with the signification of 'potens.' In its application to the gods it expresses their presence as shown by their power. In three other places Horace applies it to them (see Index); and Cicero (Tusc. Disp. i. 12. 28) says of Hercules, "apud Graecos indeque perlapsus ad nos et usque ad Oceanum tantus et tam praesens habetur deus."

[4. *Vertere*] This use is similar to that of 'mutare.' Comp. A. P. 226, 'vertere seria ludo. Ritter takes 'funeribus' to be 'casus instrumenti.']

6. *colonus*] See ii. 14. 12; S. ii. 2. 114.

[9. *Dacus*] M. Crassus, A.U.C. 725, carried on war against the Daci.] — *profugi Scythae*] This is explained by the wandering habits of the Scythians. Compare 'campestres Scythae' (C. iii. 24. 9), and Aeschylus (P. V. 709), *Σκύθας δ' ἀφίξει νομάδας οἳ πλεκτὰς στέγας Πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις.*

11. *Regumque matres barbarorum*] Orelli quotes the description in the 5th chapter of Judges, ver. 28: "The mother of Sisera looked out at a window, and cried through the lattice, Why is his chariot so long in coming? why tarry the wheels of his

Te semper anteit saeva Necessitas
Clavos trabales et cuneos manu
Gestans aëna, nec severus
Uncus abest liquidumque plumbum.
Te Spes et albo rara Fides colit
Velata panno nec comitem abnegat,
Utcunque mutata potentes
Veste domos inimica linquis.
At volgus infidum et meretrix retro
Perjura cedit, diffugiunt cadis
Cum faece siccatis amici
Ferre jugum pariter dolosi.
Serves iturum Caesarem in ultimos
Orbis Britannos et juvenum recens

ariots?" There are four objects in re- ect of which Fortune is here said to be voked—the seasons, the winds, war, and ction. See Introduction.

14. *Stantem columnam*] The figures of ace, Security, Happiness, and others, are presented on old monuments as resting a column. Addison (Dial. ii. on Medals) entions a medal of Antoninus Pius on the

Mulciber—

"Hos ille cuneos fabrica crudel
Perrupit artus: qua miser sc
Transverberatus castrum hc
incolo."

Pindar uses the same metap iv. 71), *τίς δὲ κίνδυνος κρατεροῖ δῆσεν ἅλοις*; and Aeschylus (

Examen Eois timendum
Partibus Oceanoque rubro.
Eheu cicatricum et sceleris pudet
Fratrumque. Quid nos dura refugimus
Aetas? quid intactum nefasti
Liquimus? unde manum juventus
Metu deorum continuit? quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum!

garat." [Ritter explains it 'nec comitem te abnegat,' which is more consistent with 'Te Spes,' &c.] Bentley, quite mistaking the character of this passage, proposes to read 'vertis' for 'linquis,' v. 24.

28. *Ferre jugum pariter dolosi*] This appears to be an imitation of Pindar (Nem. x. 78), οἴχεται τιμὰ φίλων τατωμένῳ φωτί· παῦροι δ' ἐν πόνῳ πιστοὶ βροτῶν καμάτου μεταλαμβάνειν. Theocritus has a similar expression (xii. 15), ἀλλήλους δ' ἐφίλησαν ἴσῳ ζυγῷ; and Plautus (Aulul. ii. 2. 52),

"—— ubi tecum conjunctus sim,
Ubi onus nequeam ferre pariter, jaceam ego asinus in luto;"

the metaphor being obviously taken from beasts unequally yoked.

29. *ultimos Orbis Britannos*] See Introduction. "Et penitus toto divisos orbe Britannos" (Virg. Ecl. i. 67). Catullus (Carm. xi.) has "ultimosque Britannos." Bentley objects to 'ultimos orbis,' and proposes 'oro' for 'orbis.' He thinks the expression barbarous, but admits that Virgil wrote 'extremique hominum Morini' (Aen. viii. 727), which is sufficiently like Horace's phrase. Cunningham proposes 'ultimi.' But the MSS. do not vary. They all have 'ultimos orbis.'

39. *diffingas retusum*] This must have been the reading of the Scholiasts, of whom Acron says, "*Diffingas*, confusum reformes, nam et sicut *fingere* formare dicitur, sic et *diffingere* est quassatum reformare. *Retusum*, civilibus bellis hebetatum;" and Porphyrion, "ut ferrum quod retudimus in corporibus nostrorum bello civili diffingas (i. e. refabrices) adversus Barbaros." This gives a very good meaning; but 'diffingas' occurs only in Horace, who uses it here and in C. iii. 29. 47. MS. authority on words compounded with 'di' and 'de' is not to be trusted (C. i. 1. 13 n.). Some good MSS. have 'defingas' and one 'recusum.' Bentley adopts 'defingas,' saying that nothing can be more alien from Horace's meaning than 'diffingere,' which is to 'break up' or 'unmake.' What sense he gives to 'defingas' he does not say. For 'retusum' he proposes 'recoctum' out of his own head, thereby losing one of the chief points in the sentence, the blunting of the sword on the bodies of their brethren, as Cunningham observes (Animad. v. p. 346). 'Recusum incude' is justly objected to. The MSS. are in the proportion of four to one in favour of 'diffingas retusum;' and all the old editions have that reading.

CARMEN XXXVI.

About A.U.C. 730.

Who Numida was we have no means of knowing. That his gentilician name was Plotius is stated by Comm. Cruq., while the other Scholiasts, Acron and Porphyrion, call him Pomponius. But Numida appears to have been a cognomen of the Plotia or Plautia gens (Estré, Prosop. p. 480). That he was an intimate friend of Horace appears from this ode. He was also a great friend of Lamia (see C. 26 of this book). Baxter supposes him to have been one of Sextus Pompeius' party, and to have returned to Rome from following Sextus in Spain with Augustus' pardon, which he infers from the unusual joy Horace expresses. Buttmann *seems to give, whether* designedly or not I cannot

some support to this notion by saying of Bassus, one of the friends int ode, that "if Quintus Caecilius Bassus, whom we read of in Cicero and ot leading person among the Pompeian party, had a son, he would be just su e want" to fill that part. It is generally believed, however, that the p s the principal subject of this ode had lately returned from the army in Sp Augustus A.U.C. 730 or a little while before.

ARGUMENT.

us sacrifice to the guardian gods of Numida on his safe return from Sp me to embrace his dear friends, but none more heartily than Lamia in re their early days. Mark the fair day with a white mark; bring out the t stint; cease not the dance; let Bassus out-drink Damalis the drunken se, the parsley, the lily, for our feast. Though all eyes shall languish fo e will cleave only to Numida.

Et ture et fidibus juvat
Placare et vituli sanguine debito
Custodes Numidae deos,
Qui nunc Hesperia sospes ab ultima
Caris multa sodalibus,
Nulli plura tamen dividit oscula
Quam dulci Lamiae, memor
Actae non alio rege puertiae
Mutataeque simul togae.

Neu promptae modus amphorae,
  Neu morem in Salium sit requies pedum,
Neu multi Damalis meri
  Bassum Threïcia vincat amystide,
Neu desint epulis rosae,
  Neu vivax apium, neu breve lilium.
Omnes in Damalin putres
  Deponent oculos, nec Damalis novo
Divelletur adultero
  Lascivis hederis ambitiosior.

(ii. 1 sqq.) writing to his friend on his birthday says:

"Hunc, Macrine, diem numera meliore lapillo,
Qui tibi labentes apponit candidus annos;"

and Martial (xii. 34) writing to his kinsman says that of the thirty-four years of their intercourse the greater number had been happy:—

"Et si calculus omnis huc et illuc
Diversus bicolorque digeratur,
Vincet candida turba nigriorem."

And Catullus exclaims in joy at Lesbia's return to him: "O Lucem candidiore nota!" (cvii. ad Lesbiam). Horace only uses 'Cressa' (the adjective of 'creta,' chalk, so called as coming from Cimolus, a small island near Crete), where Catullus and the others use the equivalent 'candida.' Graevius adopted the notion of Harduin (on the above passage of Pliny), who takes 'Cressa nota' to mean the same as 'nota Falerni' (C. ii. 3. 8. S. i. 10. 24), 'Cretan wine.' Bentley was not aware that his friend had patronized this interpretation, which he satisfactorily disposes of by showing that Cretan wine was nothing more than 'passum,' a sweet liqueur made of raisins.

12. *Neu morem in Salium*] 'Salium' is an adjective like 'Saliaris' in the next ode. Orelli hesitating between adjective and substantive contradicts himself in his notes in this place and C. iv. 1. 28, where it occurs again. ['Salium' may be for 'Saliorum.']

13. *multi Damalis meri*] Such is the expression 'Multi Lydia nominis' (C. iii. 9. 8). Ovid (Met. xiv. 252) has nearly the same words: "Eurylochumque simul, multique Elpenora vini." And Cicero (ad Fam. ix. 26, sub fin.): "non multi cibi hospitem accipies; multi joci." In Verr. Act. ii. 5. c. 7: "Eumenidae, nobilis hominis et honesti, magnae pecuniae," where Mr. Long rightly interprets 'magnae pecuniae' by 'pecuniosus.' It appears from inscriptions that Damalis was a name common among freedwomen (Estré, p. 481). As to Bassus see Introduction. Martial mentions a Bassus, who according to his severe insinuation might vie with Damalis (vi. 69):—

"Non miror quod potat aquam tua Bassa, Catulle:
Miror quod Bassi filia potat aquam,"

where the name is probably fictitious; but it may have been proverbial. That, however, it may have become from this verse of Horace. There can be little doubt, however, that Bassus was a real person and a friend of the soldier whose return was to be celebrated. Damalis may be any body—a woman like Lyde (C. ii. 11. 22), brought into the ode to make up a scene.

14. *Threïcia vincat amystide*] 'Amystis' was a deep draught taken without drawing breath or closing the lips (ἀ, μύειν). Aristophanes uses the word (Acharn. 1229):—

καὶ πρός γ' ἄκρατον ἐγχέας ἄμυστιν ἐξέλαψα,

and Euripides (Cyclops, 416 sq.):—

ὁ δ' ἐκπλέως ὢν τῆς ἀναισχύντου βορᾶς
ἐδέξατ' ἔσπασέν τ' ἄμυστιν ἑλκύσας.

For Threïcia see C. i. 27. 2.

17. *putres Deponent oculos*] 'Will fix their languishing eyes.' Persius (S. v. 58) uses the word 'putres' in the same way:—

—— "hunc alea decoquit: ille
In Venerem est putris,"

or, as some MSS. read, 'putret.' The Scholiast Acron interprets it "nimio potu marcentes et libidine resolutos." Theocritus expresses the word by τήκεσθαι (i. 90): καὶ τὺ δ' ἐπεί κ' ἐσορῇς τὰς παρθένος οἷα γελῶντι τάκεαι ὀφθαλμώς.

20. *ambitiosior*] This is the only passage in which the word occurs in this sense, the nearest to 'ambire' in its primitive meaning. [Ritter compares Juvenal vii. 50, 'ambitiosi mali.']

CARMEN XXXVII.

A.U.C. 724.

The occasion that gave rise to this ode, and the time therefore of its c
sufficiently clear. Intelligence of the deaths of M. Antonius and Cle
ought to Rome by M. Tullius Cicero (M. F.) in the autumn of A.U.C. 72
pears to have started with an ode of Alcaeus (20 Bergk) on the death of
head. It began,

> νῦν χρὴ μεθύσθην καί τινα πρὸς βίαν
> πίνην ἐπειδὴ κάτθανε Μύρσιλος.

e historical facts referred to in this ode may be gathered from Plutarch's
tonius, and from Dion Cassius (50. c. 31 &c., 51. c. 5—16).

ARGUMENT.

is time to drink, to smite the earth, and set out a feast for the gods,
We might not bring down the Caecuban while that mad queen with he
was threatening Rome with destruction. But her fury is humbled, h
flames, her drunken heart shook with fear when Caesar hunted her from I
hawk pursues the dove or the hunter the hare, to chain the accursed mo
feared not the sword nor fled to secret hiding-place, but was bold to see
laid low, and to drink in her veins the poison of asps, her courage kind
resolved to die rather than be dragged in triumph by the conqueror.

NUNC est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus

[redacted]

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare fortunaque dulci
Ebria. Sed minuit furorem
Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
Redegit in veros timores
Caesar, ab Italia volantem
Remis adurgens, accipiter velut
Molles columbas aut leporem citus
Venator in campis nivalis
Haemoniae, daret ut catenis
Fatale monstrum: quae generosius
Perire quaerens nec muliebriter
Expavit ensem nec latentes
Classe cita reparavit oras.

under ground, in which the 'dolia' were kept. That in which the 'amphorae' were stored was called 'apotheca,' and was in the upper part of the house: hence the terms, 'depromere,' 'deripere,' 'descendere.' 'Capitolio' is equivalent to 'urbi.' See C. iii. 3. 42; iii. 30. 8.

7. *Regina dementes ruinas*] A similar enallage is in Aen. ii. 576: "Ulcisci patriam et sceleratas sumere poenas," where 'sceleratas' expresses the guilt of Helen.

9. *Contaminato cum grege turpium Morbo virorum*] 'With her filthy herd of men (forsooth) foul with disease.' The corrupt lusts of that class of persons who were most about an Eastern queen are properly called a disease. 'Virorum,' to which Bentley objects, is used ironically as it would seem. He proposes 'opprobriorum' for 'morbo virorum,' to correspond to Homer's *κάκ' ἐλέγχεα*; but, as he objects to nothing but 'virorum,' his alteration would not be wanted even if it were better than it is. In Epod. ix. 11 Horace complains:—

"Romanus—eheu! posteri negabitis—
Emancipatus feminae
Fert vallum et arma miles, et spadonibus
Servire rugosis potest."

10. *impotens Sperare*] This is a common construction, noticed at C. i. 1. 18. 'Impotens' corresponds to *ἀκρατής*, and signifies want of self-control; 'wild enough to expect any thing.' See Forcell.

12. *Ebria*] Demosthenes (Phil. i. 54. 9, Reiske) applies the same metaphor to Philip: *ἐγὼ δ' οἴομαι μὲν, ὦ ἄνδρες Ἀθηναῖοι, νὴ τοὺς θεοὺς ἐκεῖνον μεθύειν τῷ μεγέθει τῶν πεπραγμένων.*

13. *Vix una sospes navis*] Cleopatra's fleet escaped from the battle of Actium, but M. Antonius saved no more than his own ship in which he fled to Egypt. No allusion is made to M. Antonius, for the same reason that led Augustus to require the Senate to proclaim war only against Cleopatra, though M. Antonius was the chief object of it.

14. *Mentemque lymphatam Mareotico*] 'Lymphatus' is equivalent to *νυμφόληπτος*, 'lympha' and 'nympha' being the same word (see Forcell.). Mareotic wine was from the shores of the Lake Mareotis in the neighbourhood of Alexandria. 'In veros timores' is opposed to what the Greeks called *τὰ κενὰ τοῦ πολέμου*. Cleopatra's fleet fled from Actium before a blow was struck, under the influence of a panic, but Horace chooses to say it was a 'verus timor.' Though it is said that Cleopatra meditated a descent upon Italy, in the event of M. Antonius and herself proving successful at Actium, she fled from that place to Egypt and never went near Italy, whither Augustus returned after the battle; and it was not till the next year, A.U.C. 724, that he went to Alexandria, and the deaths of M. Antonius and Cleopatra occurred.

[21. *Fatale*] That which is fixed by fate, whether for a good or a bad purpose. Comp. Epp. ii. 1. 11, 'Notaque fatali portenta labore subegit.']

24. *reparavit*] Literally, 'took in ex-

Ausa et jacentem visere regiam
Voltu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum,
Deliberata morte ferocior,
Saevis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

change for her own kingdom shores out of the sight of men.' It is said that Cleopatra contemplated quitting Egypt to escape from Augustus, and that she transported vessels across the desert to the Red Sea; but they were destroyed by the Arabs, and she abandoned her design. Plut. Ant. c. 69. On the word 'reparavit' see C. i. 34. 12 n. Bentley proposes 'penetravit,' but without altering the meaning of the passage, which is sufficiently expressed by 'reparavit,' the reading of all the MSS. with the exception of one, which has 'repetivit.' Bos proposes by the addition of one letter to make it 'ire paravit' (Animad. p. 36). Orelli gives various other conjectures, as 'repedavit,' 'peraravit,' 'remeavit,' 'recreavit,' 'properavit,' 'trepidavit.' [See Keller's note.]

iv. 14. 36: "vacuam patefec
Because Cleopatra's palace was
down, he thinks 'jacentem' ina
and unhistorical. On Cleopatr
&c. see Plut. Ant. c. 84.

[29. *Deliberata*] 'Resolute,'
it means that which is well cle
freed from doubt and impedimen
liberare' is a stronger form of '

30. *Liburnis*] The Scholiast
relates on the authority of Livy
patra having the prospect of bei
to Rome used to exclaim οὐ
σομαι. ['Saevis Liburnis' is
depending on 'invidens,' though
must be understood with 'ded
sense is, 'refusing to be led a
person in a proud triumph by

[redacted]

Mitte sectari rosa quo locorum
  Sera moretur.
Simplici myrto nihil allabores
Sedulus curo : neque te ministrum
Dedecet myrtus neque me sub arta
  Vite bibentem.

2. *philyra*] The linden-tree was so called by the Greeks; and its thin inner bark was used for a lining on which flowers were sown to form the richer kind of chaplets called 'sutiles.' Ov. Fast. v. 335 sqq.:

"Tempora sutilibus cinguntur pota coronis,
  Et latet injecta splendida mensa rosa.
Ebrius incinctis philyra conviva capillis
  Saltat et imprudens utitur arte meri."

See also Pliny, N. H. xvi. 14. xxi. 3.

5. *allabores*] This is a coined word, and signifies to labour for something more. It therefore corresponds to προσπονεῖν rather than to ἐπιπονεῖν, to which some trace it. 'Επιπονεῖν signifies to persevere, or labour hard in quest of an object. For 'curo' one MS. reads 'curae.' Bentley reads 'cura,' the imperative mood, in place of 'cave.'

" Imitated by [illegible]

Insigne maestis praesidium reis
Et consulenti, Pollio, curiae,
Cui laurus aeternos honores
Delmatico peperit triumpho.
Jam nunc minaci murmure cornuum
Perstringis aures, jam litui strepunt,
Jam fulgor armorum fugaces
Terret equos equitumque voltus:
Audire magnos jam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.
Juno et deorum quisquis amicior
Afris inulta cesserat impotens
Tellure victorum nepotes
Rettulit inferias Jugurthae.
Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
Testatur auditumque Medis
Hesperiae sonitum ruinae?

Qui gurges aut quae flumina lugubris
Ignara belli? quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?
Sed ne relictis, Musa procax, jocis
Ceae retractes munera neniae:
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

offered up as an atonement (rettulit) the grandsons of those victors on the grave of Jugurtha,' [who died of hunger in a Roman prison]. Ten thousand of the Pompeian army alone fell at the battle of Thapsus.

29. *pinguior*]

"Nec fuit indignum superis bis sanguine nostro
Emathiam et latos Haemi pinguescere campos" (Virg. G. i. 491).

"How that red rain hath made the harvest grow!" is Childe Harold's sarcastic exclamation on the field of Waterloo. Plutarch (Marius, c. 21) speaks of the fertilizing effect of the blood of the thousands of Teutones whom Marius slaughtered at Aquae Sextiae (Aix), near Marseille.

34. *Dauniae*] C. iii. 30. 11; iv. 6. 27.

35. 'Decoloravere' does not signify to change the colour, as Acron says, but 'to dye deeply.' [Compare 'decertantem,' C. i. 3. 13, and 'deproeliantes,' i. 9. 11.]

38. *Ceae—neniae*] Horace does not confine this word to the usual sense of 'a dirge' (see Index), but it suits the poetry of Simonides, a native of Ceos, which was of a severe and melancholy cast.

retractes] See note on C. i. 31. 12.

39. *Dionaeo—antro*] A cave dedicated to Venus, the daughter of Dione, according to one legend.

CARMEN II.

Horace, meaning to write an ode on the moderate desire and use of wealth, dedicated it to C. Sallustius Crispus, grand-nephew of the historian and inheritor of his property. He had previously alluded to him in no terms of praise in Sat. i. 2. 48; but that Satire was written many years before this ode, and at this time Sallustius was in high favour with Augustus and possessed of great riches, of which Horace implies that he made a good use. From the reference to Phraates' return to his throne (v. 17), which took place A.U.C. 724 (see C. i. 26, Introduction), the ode must have been written after that event. Proculeius mentioned in v. 5 was brother or cousin (it is not certain which) to Licinius Murena, who A.U.C. 732 was detected in a conspiracy with one Fannius Caepio to take away the life of Augustus (see C. ii. 10, Introduction). I cannot infer so positively as Franke and others do that Horace would have abstained from mentioning the generosity of Proculeius, if his relation's crime had been committed when he wrote; but that chronologist takes this allusion as an argument that the ode was written between A.U.C. 729 and 732, and from the tone of the allusion to Phraates he supposes his restoration to have been recent, and assigns the ode to the year 730, in which Orelli and Dillenbr. agree with him.

ARGUMENT.

Silver hath no beauty while hid in the earth, Sallustius, who despisest the ore till it is polished by moderate use. Proculeius for his generosity to his brethren will live for ever, and the man who rules the spirit of avarice is a greater king than if from Carthage to Gades were all his own. The dropsy grows and grows till its cause is expelled. Phraates restored to his throne is not happy; he only is a king and conqueror who looks on money with indifference.

Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

CARMEN I.

A.U.C. 724—725.

LIO retired from public affairs, in which he had taken an active part
s, after the triumph he obtained for his victory over the Parthini, an Illyr
C. 715 (v. 16), and betook himself to literature, but confined himself at t
ramatic writing. It appears from Suetonius (de Illust. Gram. c. 10) that
ertake his history till after the death of Sallust, A.U.C. 720 (see Clinto
B.C.), for it was after that event that he became acquainted with the gr
eius, who furnished him with rules for composition. And if the histo
un till that year, even though (as is probable) Pollio should have taken not

Leave the tragic Muse for a little while, and thou shalt return to her when thou hast finished the historian's task, O Pollio! advocate, senator, conqueror! Even now I seem to hear the trumpet and the clarion, the flashing of arms, and the voices of chiefs, and the whole world subdued but the stubborn heart of Cato. The gods of Africa have offered his victors' grandsons on the tomb of Jugurtha. What land, what waters are not stained with our blood? But stay, my Muse, approach not such high themes.

MOTUM ex Metello consule civicum
Bellique causas et vitia et modos
Ludumque Fortunae gravesque
Principum amicitias et arma
Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
Tractas et incedis per ignes
Suppositos cineri doloso.
Paullum severae Musa tragoediae
Desit theatris: mox ubi publicas
Res ordinaris grande munus
Cecropio repetes cothurno,

1. *Motum ex Metello consule*] The foundation of the civil wars is here laid in the coalition of Caesar, Pompey, and Crassus, which took place in the consulship of Q. Caecilius Metellus Celer and L. Afranius, A.U.C. 694, B.C. 60. But the civil war did not break out till A.U.C. 704, B.C. 50, when Caesar and Pompey came to their final rupture. Cruquius supposes Q. Caecilius Metellus Numidicus to be the consul referred to. His consulship was in the year 645, B. C. 109, the third year of the Jugurthine war, which as leading to the civil war of Marius and Sulla he considers the foundation of the mischiefs referred to by Pollio. But such was not the subject of his history, which was confined to those civil commotions of which he himself had been witness, as the Scholiast Porphyrion says, "In translatione bellorum civilium Pollio historiam belli civilis a consulatu Lentuli et Mamerti coepti altius repetit, *i.e.* a Metello Celere et a L. Afranio Coss." ('Mamerti' is a mistake for 'Marcelli.' Lentulus and Marcellus were consuls the year after the breach between Caesar and Pompey, A.U.C. 705). ['Modos,' a prosaic word, perhaps means 'events.' 'Ludumque Fortunae,' see C. iii. 29. 50.]

4. *Principum amicitias*] The alliance of Caesar and Pompeius.

5. *Nondum expiatis uncta cruoribus*] See C. i. 2, Introduction, and v. 31 n. Bentley conjectures 'tincta' for 'uncta,' "multa argutans," as Jani says. In Ep. xvii. 31, we have

"Quantum neque atro delibutus Hercules
Nessi cruore,"

where the Scholiast says 'delibutus' is equivalent to 'unctus.' 'Cruoribus' savours of the Greek. So Aesch. Supp. 262: παλαιῶν αἱμάτων μιάσμασιν.

6. *Periculosae plenum opus aleae*] Pollio had been faithful to C. Julius Caesar, but after his death had sided rather with M. Antonius than Augustus; and therefore, when Augustus had put an end to his rival, and had the entire power in his own hands, it was a bold and difficult task that Pollio had undertaken. It does not appear, however, that he involved himself in any difficulty with Augustus, for he died in his eightieth year at his villa at Tusculum, A.U.C. 758, A.D. 4. Cremutius Cordus, the historian who was capitally condemned under Tiberius for having called Brutus and Cassius the last of the Romans, appealed in his defence to the impunity with which Pollio had expressed his sentiments (Tac. Ann. iv. 34). Pollio's history may have been written with impartiality, and Augustus was not jealous and could afford to be otherwise. [Ritter says that these words refer to the events contained in Pollio's history, and he appeals to Tacitus, Hist. i. 2: 'Opus adgredior opimum casibus,' &c.]

7. *incedis per ignes*] 'Thou art treading on ashes that cover a smouldering fire, like the ashes at the mouth of a volcano, cool

nd youth permit, and life is our own? Soon thou must give up all to
ich and noble, or poor and humble, we must all come to one place in the

ÆQUAM memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,
Seu maestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.
Quo pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis? Quid obliquo laborat
Lympha fugax trepidare rivo?
Huc vina et unguenta et nimium breves
Flores amoenae ferre jube rosae,
Dum res et aetas et sororum
Fila trium patiuntur atra.
Cedes coëmptis saltibus et domo
Villaque flavus quam Tiberis lavit,

[redacted]

Divesne prisco natus ab Inacho
Nil interest an pauper et infima
De gente sub divo moreris,
Victima nil miserantis Orci.
Omnes eodem cogimur, omnium
Versatur urna serius ocius
Sors exitura et nos in aeternum
Exilium impositura cumbae.

was white, and αἴγειρος, which was dark. Virgil calls the white 'bicolor.' 'Amant,' as in C. iii. 16. 10, is used like the Greek φιλοῦσι 'are wont,' though some would give it a stronger meaning, i. e. twine their branches like lovers, as 'lascivae hederae.' How little that notion suits with the epithet 'hospitalis' must be obvious to any one. Virgil has a like expression (Georg. iv. 24), "Obviaque hospitiis teneat frondentibus arbor." On the use of 'trepidare' see Index.

17. *Cedes coëmptis*] Compare C. ii. 14. 25. ['Saltibus' are pasture lands. See Epod. i. 27.]

18. *lavit*] See C. iii. 4. 61 n.

23. *moreris*] This reminds us of Cicero (de Senect. 23): "Commorandi natura deversorium nobis, non habitandi dedit." On which Sir Thomas Browne has improved, saying, "he looks upon the world not as an inn, but as an hospital, a place not to live but to die in." (Relig. Med. sub fin.)

25. *cogimur*] 'We are driven like sheep,' "Tityre coge pecus" (Ec. iii. 20).

26. *Versatur urna*] Compare C. iii. 1. 16: "Omne capax movet urna nomen." The notion is that of Fate standing with an urn, in which every man's lot is cast. She shakes it, and he whose lot comes out must die. Ovid has imitated this passage (Met. x. 32):—

"Omnia debemur vobis, paullumque morati
Serius aut citius sedem properamus ad unam.
Tendimus huc omnes."

28. *Exilium*] This is put for the place of exile, as (Ov. Fast. vi. 660): "Exilium quodam tempore Tibur erat." The word is only another form of 'exsidium,' from 'ex-sedeo.' The usual form in inscriptions is 'cumbae,' not 'cymbae,' as applied to the boat of Charon. The Scholiasts use 'cymbae.'

CARMEN IV.

A.U.C. 729.

This amusing ode represents a gentleman in love with his female slave (ancilla); a circumstance of sufficiently common occurrence to warrant the supposition that Horace may have had one of his friends in view. The name Xanthias must be fictitious, and Phoceus indicates that the person was also supposed to be a Phocian. It is usual to suppose that "Xanthias Phoceus" represents two names, and "ad Xanthiam Phoceum" is the common inscription, as if Phoceus were a Latin name, which the second line proves it is not. Why Horace, assuming a Greek name for his real or supposed friend, should also make him a Phocian, who can pretend to tell? "Say it was his humour," or there may have been a significance in it which has passed away, or never existed, except for the person addressed and perhaps a few intimate friends. Xanthias was a name given to slaves, as in the "Frogs" of Aristophanes.

Horace was born A.U.C. 689, and he wrote this ode when he was just finishing his eighth lustre, which would be in December, A.U.C. 729.

ARGUMENT.

Be not ashamed, Xanthias; heroes have loved their maids before thee: Achilles his

riseis, Ajax his Tecmessa, and Agamemnon his Cassandra, when Troy efore the Grecian conqueror. Doubtless your Phyllis is of royal blo ithful and loving and unselfish is no common maiden. Nay, be not jeal raises; my eighth lustre is hastening to its close.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseis niveo colore
  Movit Achillem;
Movit Ajacem Telamone natum
Forma captivae dominum Tecmessae;
Arsit Atrides medio in triumpho
  Virgine rapta,
Barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
Tradidit fessis leviora tolli
  Pergama Grais.
Nescias an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus et penates
  Maeret iniquos.
Crede non illam tibi de scelesta

[redacted]

CARMEN V.

The Zürich MS. (of the tenth century) has an inscription AD GABINIUM; and Estré (p. 503) and Walckenaer (Histoire de la Vie et des Poésies d'Horace) accept Gabinius as the person to whom this ode is addressed. If such a person existed among Horace's friends, he may have been, Orelli suggests, son or grandson of A. Gabinius, the factious contemporary of Cicero. The Scholiasts give us no help; and the above inscription stands alone. Acron had no knowledge of it, for he says, "Incertum est quem alloquatur hac ode." There may be something, however, in it; but the discovery of the name, were we certain of it, would be of no value beyond leading to the inference that the ode had perhaps some foundation in fact. Of the names introduced between the fifteenth and twentieth verses, Cruquius' Scholiast has justly observed, "haec nomina pro exemplis posuit." This remark is very sensible, and might have saved some scholars a great deal of trouble. Heyne, for instance, on Tibullus (i. 8; see C. i. 33. 7 n.), makes Pholoe and Chloris identical with the daughter and mother mentioned C. iii. 15. 7.

ARGUMENT.

That girl is too young for a yokefellow; an unbroken heifer is she that cares only for the pasture, and her gambols, and the cool stream; an unripe grape that autumn soon will ripen. She will soon come of her own accord when time shall have taken a few years from thy youth and added them to hers: then will she wax wanton and seek a mate, and thou wilt love her above coy Pholoe, or Chloris as fair as the moon, or Gyges, whom the cleverest guest at thy table could not distinguish from a girl.

NONDUM subacta ferre jugum valet
Cervice, nondum munia comparis
  Aequare nec tauri ruentis
    In venerem tolerare pondus.
Circa virentes est animus tuae
Campos juvencae, nunc fluviis gravem
  Solantis aestum, nunc in udo
    Ludere cum vitulis salicto
Praegestientis. Tolle cupidinem
Immitis uvae: jam tibi lividos
  Distinguet Auctumnus racemos
    Purpureo varius colore.

[2. *comparis*] 'Compar' is one who is a match for another, a companion, a husband or a wife: 'she is not yet able to discharge (aequare) the office of a wife.']

5. *Circa*] This is the Greek *περὶ*, as in Aristoph. Equit. 87: *ἰδού γ' ἄκρατον· περὶ ποτοῦ γοῦν ἐστί σοι.*

7. *Solantis*] This is the poetical word for satisfying hunger or thirst, as Virgil (Georg. i. 159): "Concussaque famem in silvis solabere quercu."

12. *Purpureo varius colore*] Bentley conjectures 'varios' for 'varius,' quoting Ov. (Met. iii. 484):

——"ut variis solet uva racemis
Ducere purpureum nondum matura colorem."

But 'varius' is poetical. Propertius has a similar verse (iv. 2. 13): "Prima mihi variat liventibus uva racemis." Horace's lines may be translated, 'Ere long autumn with its varied hues will dye the green grape with purple.'

Jam te sequetur: currit enim ferox
Aetas et illi quos tibi dempserit
Apponet annos; jam proterva
Fronte petet Lalage maritum,
Dilecta quantum non Pholoë fugax,
Non Chloris albo sic humero nitens
Ut pura nocturno renidet
Luna mari, Cnidiusve Gyges,
Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum solutis
Crinibus ambiguoque vultu.

13. *ferox Aetas*] Time is compared to wild horse, as in Ovid (Fast. vi. 764): Et fugiunt freno non remorante dies." The 'ferox aetas' is the season of youth. omp. Cicero de Sen. c. 10, 'ferocitas.'] ruquius would make 'ferox' and fugax' change places. Bentley conjecures 'quod tibi dempserit apponet annus,' ecause, he says, the idea of time taking way the man's years to add to the oman's is as far from Horace's meaning

tur" (Acron). The way of s like that of Deianira when, com own age and attractions with th rival, she says:—

ὁρῶ γὰρ ἥβην τὴν μὲν ἕρπουσα
τὴν δ' αὖ φθίνουσαν (Trach. v

It is also explained by those ve Epistle to the Pisones:—

"Multa ferunt anni venientes
secum

[redacted]

The date of this ode has been much discussed. Estré places it very soon after Horace's first arrival at Rome, when he was fresh from the fatigues of war, which the expression 'Sit modus lasso maris et viarum Militiaeque' seems to favour. But a young man just returning home to begin life does not begin by writing about a retreat for his declining years. There is a character about the ode which belongs to a later period. He must have been familiar with Tibur and Tarentum and other localities which he alludes to. The allusion to the Cantabri in v. 2 is supposed by others to fix the date much later, namely, in A.U.C. 729, when Augustus was engaged in reducing a rebellion in Spain. At any time before A.U.C. 725, when the Cantabri were first reduced, they could have been called by Horace 'indoctos juga ferre nostra,' even though no attempt had been made to impose that yoke. In 725 they were reduced to subjection; in 728 they broke out again, and in the following year they were finally subdued, though an unimportant disturbance had to be put down by Agrippa some years afterwards (see C. iii. 8. 21; iv. 14. 41. Epp. i. 12. 26). If therefore the ode was written after 725, it must have been in the beginning of 729 or thereabouts, and I am inclined to think that was the date, though I admit the difficulty of understanding why Horace should speak of himself even poetically as tired of warfare and the sea, so many years after he had ceased to have any thing to do with either. That he does not speak of his Sabine farm, but gives the preference to Tibur or Tarentum, proves nothing. Long after he had possession of his farm, he expresses his preference for those places (Epp. i. 7. 44):—

—— "mihi jam non regia Roma,
Sed vacuum Tibur placet aut imbelle Tarentum."

(See also C. iii. 4. 21 sqq.) That he frequented Tibur is well known. Some say he owned, some he rented, a small property there. It may, however, be doubted after all, perhaps, whether Horace must be taken as speaking strictly of himself. He may only mean, in effect, that the weary need seek no happier resting-place than Tibur or Tarentum, though he puts the matter in the form of a wish for himself. It was probably on or after a visit to Septimius that Horace composed the twenty-eighth ode of the first book; and, probably with the attractions of Tarentum fresh in his mind, he wrote this ode. But he may have paid his friend many visits.

ARGUMENT.

Septimius, who art ready to go with me to the ends of the earth, I would that I might end my days at Tibur, or, if that be forbidden me, at Tarentum. Above all others I love that spot, with its honey, its olives, its long spring, and mild winter, and grapes on Mount Aulon. On that spot we ought to live together; and there thou shouldst lay my bones and weep over them.

SEPTIMI, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra et

1. *Septimi, Gades aditure mecum*] Horace has apparently imitated Catullus in his ode to Furius and Aurelius:—

"Furi et Aureli comites Catulli
Sive in extremos penetrabit Indos
Litus ut longe resonante Eoa
Tunditur unda.
Sive in Hyrcanos Arabasque molles,
Seu Sacas sagittiferosque Parthos,
Sive qua septemgeminus colorat
Aequora Nilus," &c.

Propertius likewise has the same idea in his elegy to Tullus (i. 6. 1):—

"Non ego nunc Adriae vereor mare noscere tecum,
Tulle, neque Aegaeo ducere vela salo.
Cum quo Rhipaeos possim conscendere montes,
Ulteriusque domos vadere Memnonias."

With these examples before him it is surprising that Graevius should agree with

Barbaras Syrtes ubi Maura semper
Aestuat unda,
Tibur Argeo positum colono
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque!
Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalantho.
Ille terrarum mihi praeter omnes
Angulus ridet ubi non Hymetto
Mella decedunt viridique certat
Baca Venafro;
Ver ubi longum tepidasque praebet
Juppiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.
Ille te mecum locus et beatae

Dacier in supposing that Horace and Septimius had engaged to join the Cantabrian

19. 4, "Bella pugnata;" Epod. lum militabitur;" S. ii. 5. 27,

Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

Aulon or other hills near Tarentum. 'Arx,' which is derived by Forcellini from ἄκρος, is rather akin to ἕρκος, and signifies primarily a fortified place; and fortified places being commonly on heights, 'arx,' in a derived sense, came to mean a hill generally. Varro therefore, whom Forcellini corrects, is more near the truth in deriving the word 'ab arcendo,' for ἕρκ-ος contains the root 'arc' of 'arc-s,' and 'arc-eo.' The name Aulon would lead us to suppose it was a valley; and, from the fact that it gave excellent pasturage for sheep, we might infer that it was not only a hill. See Martial (xiii. 125):—

"Nobilis et lanis et felix vitibus Aulon
Det pretiosa tibi vellera, vina mihi."

Cramer (Italy, ii. 328) speaks of "the fertile ridge and valley of Aulon," now Terra di Melone, as on the Galaesus. He refers to Romanelli (i. 295).

CARMEN VII.

A.U.C. 724.

"Ad Pompilium Varum scribit gaudens ob ejus in patriam reditum quem commilitonem in castris Bruti et Cassii fuisse commemorat; et belli civilis evasisse pericula Augusto victore." These are the words of Acron, and many of the MSS. have 'AD POMPILIUM' or 'POMPEIUM VARUM,' the latter being correct. But Sanadon, followed by nearly all commentators till the last few years, has confounded the person here addressed with Pompeius Grosphus (C. ii. 16), who is also mentioned in Epp. i. 12. 22. But the proscribed follower of Brutus cannot be identified with the wealthy Grosphus, as Estré has observed; and, as Vanderburg has remarked, the newly made citizen would not have been addressed in the language here used: "Quis te redonavit *Quiritem* Dis patriis Italoque caelo." Masson (Vie d'Horace, p. 88 sq.) fixes the date in A.U.C. 715, in which year those of the republican party who had followed Sextus Pompeius were allowed to return, peace being made between Sextus and the triumvirs, and an amnesty being granted to his followers. Kirchner (Q. H. p. 5) strongly supports this opinion. Dacier asks why then Horace should have used the words "Quis te redonavit," &c.? and though the words must not be taken too literally as a question, and are more an expression of joyful surprise, yet there is something in the remark; and moreover it is pretty certain that Horace when he wrote was in possession of his country-house, and had been in it some time (vv. 19, 20). But he did not get this house till after the first book of Satires was finished, that is not till A.U.C. 720, and it may have been a year or two later. The long service of Pompeius (mentioned in v. 18) is inconsistent with the above early date; and something may be said in respect to the style of the ode, which is one of Horace's best. Also it is doubtful, as it appears to me, whether even in jest Horace would have alluded to Philippi in the way he here does, if he were writing soon after that memorable disaster. On the whole, it is most probable that Pompeius did not return to Rome, as Acron intimates, till after the civil war was over, having meanwhile followed the fortunes first of his namesake Sextus, and then of M. Antonius, and that the ode was written A.U.C. 724, or thereabouts.

ARGUMENT.

O Pompeius, my earliest friend and best, with whom I have served and indulged full many a day, who hath sent thee back to us a true citizen of Rome? We fought and fled together at Philippi; but, while I was carried off by Mercury, the wave drew thee back into the stormy ocean again. Come then pay thy vows unto Jove, and lay thy

eary limbs under my laurel. Bring wine and ointment and garland aster of the feast, for I will revel like any Thracian for joy that my turned.

O SAEPE mecum tempus in ultimum
Deducte Bruto militiae duce,
Quis te redonavit Quiritem
Dis patriis Italoque caelo,
Pompei meorum prime sodalium,
Cum quo morantem saepe diem mero
Fregi coronatus nitentes
Malobathro Syriò capillos?
Tecum Philippos et celerem fugam
Sensi relicta non bene parmula,
Cum fracta virtus et minaces
Turpe solum tetigere mento.
Sed me per hostes Mercurius celer

. *tempus in ultimum*] During the two rs between his leaving Rome and the tle of Philippi, Brutus went through ny hard-fought battles with the native es in Macedonia and in Asia Minor, as l as in resisting the assumption of his

this be an Indian plant, 'Sy used in the same extended ap which Ovid uses 'Assyrium' (40): "Maeonis Assyrium foe ebur." See C. ii. 11. 16. [Plin 59 (26): 'dat et malobathro

[redacted]

Denso paventem sustulit aëre;
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.
Ergo obligatam redde Jovi dapem
Longaque fessum militia latus
Depone sub lauru mea nec
Parce cadis tibi destinatis.
Oblivioso levia Massico
Ciboria exple; funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas
Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

directly to the Muses in C. iii. 4. 26. He had in mind no doubt Paris's rescue by Venus (Il. iii. 381), and Aeneas's by Phoebus in a thick cloud (Il. v. 344; Aen. x. 81).

15. *resorbens Unda*] Like the wave, that, just as the shipwrecked man is struggling to shore, lifts him off his feet and throws him back again. Catullus, writing to Manlius, has a like expression:

— "tanto te absorbens vortice amoris
Aestus in abruptum detulerat barathrum."

18. *Longaque—militia*] If the assumed date be right, Pompeius had no rest for more than thirteen years, beginning with the wars of Brutus, A.U.C. 710, and ending with the battle of Actium.

22. *Ciboria*] A drinking-cup, like the pod of an Egyptian bean, of which this was the name. For 'exple' some MSS. have 'imple,' but the other is stronger and has most authority. 'Funde' means 'pour upon your head.' 'Udo' is perhaps like the Greek *ὑγρῷ*, 'supple.' Theocritus (vii. 68) calls it *πολύγναμπτον σέλινον*.

25. *Curatve myrto*] Dillenbr. has given instances in which the enclitics 'que,' 've,' 'ne' are added to a word other than that which is to be coupled with the preceding word. There are two examples in C. ii. 19. 28. 32. Dillenbr. says this construction is adopted advisedly to give force to the particular word to which the enclitic is added, and to strengthen the connexion. The truth of this is more apparent in some other cases than in this; but it is true and worth observing.

Venus] This was the highest cast of the dice, as 'canis' was the lowest. Propertius mentions both (iv. 8. 45):—

"Me quoque per talos Venerem quaerente secundos
Semper damnosi subsiluere canes."

See Tacit. Ann. xiii. 15. Also above C. i. 4. 18, and Smith's Dict. Ant. v. Talus.

'Dicet' is used in the same sense as by Virgil (Georg. iii. 125): "Quem legere ducem et pecori dixere maritum;" where Servius explains 'dixere' by 'designavere.'

28. *furere*] See C. iii. 19. 18: "Insanire juvat;" both being imitated from Pseudo-Anacreon (31 Bergk), *θέλω θέλω μανῆναι*. The Edoni were Thracians (C. i. 27. 2).

CARMEN VIII.

The MSS. vary in the name of the woman addressed in this ode. The best give her the name of Julia with Barine or Varine. Bentley objects to Barine as neither Greek nor Latin, but has no other name to suggest. It did not occur to him that it might be barbarian. Peerlkamp would substitute Barsine, which happens to be the name of one of Alexander the Great's wives. The matter is of no great importance. The ode is probably a mere imitation of the Greek or a fancy of the poet's.

ARGUMENT.

e, if I could see thee punished for thy false vows, I might believe t the moment after thou hast forsworn thyself thou art lovelier and n an ever. Perjury then is profitable, Venus and her train laugh at it. I low thee, and the old ones cannot leave thy roof; mothers and stingy w-married brides are afraid of thee.

ULLA si juris tibi pejerati
Poena, Barine, nocuisset unquam,
Dente si nigro fieres vel uno
  Turpior ungui,
Crederem. Sed tu simul obligasti
Perfidum votis caput enitescis
Pulchrior multo, juvenumque prodis
  Publica cura.
Expedit matris cineres opertos
Fallere et toto taciturna noctis
Signa cum caelo gelidaque divos
  Morte carentes.
Ridet hoc inquam Venus ipsa, rident
Simplices Nymphae, ferus et Cupido

[redacted]

Impiae tectum dominae relinquunt
  Saepe minati.
Te suis matres metuunt juvencis,
Te senes parci miseraeque nuper
Virgines nuptae, tua ne retardet
  Aura maritos.

23. *Virgines*] Like 'puellae' (C. iii. 14. 10) this word does not belong exclusively to maids.

Bentley thinks Horace probably wrote 'cura' not 'aura' in the last line; but he is alive to the objection to the repetition of the same word from v. 8. Orelli gives all the interpretations that have been proposed for 'aura,' and quotes, as illustrating his own opinion, Virgil—

"Nonne vides ut tota tremor pertentet equorum
Corpora si tantum notas odor attulit auras?" (Georg. iii. 250).

Forcellini quotes Aen. (vi. 204), "Discolor unde auri per ramos aura refulsit," with which Servius compares this of Horace. Forcell. says, "interdum aura significat tenue quiddam et varium ex aere et lumine aut colore resultans." Acron says, "*aura*, aut facilitas qua in amorem trahuntur, aut unguentorum odor;" and Porphyrion, "amoris aura quae ad te eos fert." The Scholiasts were as little prepared with an explanation as modern critics. The interpretation of Mancellinus is, "*aura*, id est splendor et nitor." Perhaps the literal interpretation of Porphyrion is best, 'tua aura,' 'the breeze that sets them towards thee.' 'Popularis aura' (C. iii. 2. 20) is the shifting breeze of popular opinion or favour.

CARMEN IX.

A.U.C. 729 (?).

C. Valgius Rufus was a poet of much merit, and appears to have been sad for the loss of a young slave (not his son, as Sanadon and Dacier suppose, arguing from the examples brought forward in mitigation of Valgius' grief). At a time of public rejoicing (probably at the closing of the temple of Janus, A.U.C. 729, after the Cantabri had been put down by Augustus, C. ii. 6. Introduction) Valgius is called upon (as Tibullus was in C. i. 33) to cease from writing mournful verses on his loss, and to turn his thoughts to the praises of Augustus.

ARGUMENT.

The rain does not always fall, nor the storms rage, nor the frost continue for ever, Valgius. But thou mournest for Mystes from morning till night. Nestor did not always weep for Antilochus, nor his parents and sisters for Troilus. Cease thy wailings, and let us sing of the triumphs of Augustus.

Non semper imbres nubibus hispidos
Manant in agros aut mare Caspium
  Vexant inaequales procellae
    Usque, nec Armeniis in oris,

3. *inaequales*] This epithet is equivalent to 'informes' (C. ii. 10. 15). See C. i. 7. 15:—

"Albus ut obscuro deterget nubila caelo
Saepe Notus neque parturit imbres
Perpetuos, sic tu—"

The table-lands of Armenia are intensely cold in winter, and covered with snow. The summers are hot and dry.

Amice Valgi, stat glacies iners
Menses per omnes aut Aquilonibus
Querceta Gargani laborant
Et foliis viduantur orni:
Tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
Surgente decedunt amores
Nec rapidum fugiente Solem.
At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos, nec impubem parentes
Troïlon aut Phrygiae sorores
Flevere semper. Desine mollium
Tandem querelarum, et potius nova
Cantemus Augusti tropaea
Caesaris et rigidum Niphaten,

7. *Querceta*] The oldest MSS. have 'querqueta.' The Apulian range Garganus (Monte Gargano) terminated in the bold promontory of the same name, now called Punta di Viesti. [The 'Garganum nemus' is mentioned again Epp. ii. 1. 202. The

licence, 'tempus desistere pugn natus laboris' (C. ii. 14. 19); laborum' (C. ii. 13. 38); 'cicer (S. ii. 6. 84), are other construc the genitive borrowed from the

19. *Augusti tropaea*] See Int

Medumque flumen gentibus additum
Victis minores volvere vertices,
  Intraque praescriptum Gelonos
    Exiguis equitare campis.

he did not know or care whether it was a mountain or a river. However this may be, there can be no doubt Niphates was a mountain-range south of the range named Abus, in which the Euphrates and the Araxes rise (Strabo, p. 527). In another passage (p. 529) Strabo says that the Tigris rises in the range of Niphates. This fact may account for the confusion between mountain and river. The victories of Augustus in Armenia were in A.U.C. 734, and the geographical question therefore is chiefly of interest here in a chronological point of view; but even that interest vanishes, if we suppose Horace to be speaking of conquests to come, as he does in C. i. 12. 53 sqq. We may then admit that Horace wrote of the conquests of Armenia even five years before any success was gained there.

21. *Medumque flumen*] The Euphrates, as Virgil (Aen. viii. 725)—

"Hic Lelegas Carasque sagittiferosque Gelonos
Finxerat. Euphrates ibat jam mollior undis;"

or it may be Horace meant the Tigris. See last note. There was a river Medus which flowed into the Araxes, near Persepolis, but it was a small stream, and probably unknown to Horace. He cannot allude to this, as some suppose. 'Medum flumen' is like 'Metaurum flumen' (C. iv. 4. 38), and 'flumen Rhenum' (A. P. 18).

22. *vertices*] Heinsius, on Aen. i. 117, states that the Medicean MS. always has the reading 'vertex,' not 'vortex.' The MSS. and editions vary in this passage, and Forcellini says that 'vertex' and 'vortex' are written indiscriminately in the MSS. of all the Latin authors. Fea adopts 'vertices,' but with it Charisius' absurd etymology, "vertex a vertendo dicitur: vortex a vorando." The passage from Quintilian, quoted by Forcell., shows how 'vertex' passed into its derived meanings.

23. *Gelonos*] This was one of the tribes on the north bank of the Danube. See note C. i. 19. 10. About the same time, it is supposed, with Augustus's expedition against the Cantabri, Lentulus drove the Transdanubian tribes across the river (C. iii. 8, Introduction). But whether this is alluded to here must be matter of doubt.

CARMEN X.

Licinius Murena, or A. Terentius Varro Murena, as he was called after his adoption by A. Terentius Varro, was apparently a man of restless and ambitious character, and as we have seen, paid the penalty of his rashness with his life (C. ii. 2, Introduction). It is very probable that Horace wrote this ode to his friend to warn him of the tendencies of his disposition. All else that we learn from Horace's poems respecting Murena is that he was of the college of augurs (C. iii. 19), and that he had a house at Formiae, where he received Maecenas and his party on their way to Brundusium (S. i. 5. 37 sq.). As Murena was put to death A.U.C. 732 or 731, this ode must have been written before that year.

Although it may be inferred from the tone of this ode that Murena was not incapable of the conduct imputed to him and on the charge of which he died, his guilt does not appear to have been proved. Dion (54. 1. 3) says that "in the year when M. Marcellus and L. Arruntius were consuls, Fannius Caepio headed a conspiracy, which was joined by others; and Murena was said to have entered into it with them, *either truly or slanderously*. The conspirators did not appear to take their trial, and were condemned in their absence, but were taken and put to death shortly afterwards. Proculeius, his brother, and Maecenas, who had married his sister, were unable to obtain Murena's pardon." The same historian charges him with ungovernable and indiscriminate rashness of speech: ἀκράτῳ καὶ κατακορεῖ παρρησίᾳ πρὸς πάντας ὁμοίως ἐχρῆτο (54. 3). [Comp. Velleius, ii. 91; Sueton. Tib. c. 8.]

ARGUMENT.

The way to live, Licinius, is neither rashly to tempt nor cowardly to fea The golden mean secures a man at once from the pinching of poverty of wealth. The loftiest objects fall soonest and most heavily. In adve sperity the wise man looks for change. Storms come and go. Bad ti always be bad. Apollo handles the lyre as well as the bow. In adversity brave, in prosperity take in sail.

RECTIUS vives, Licini, neque altum
Semper urgendo neque, dum procellas
Cautus horrescis, nimium premendo
  Litus iniquum.
Auream quisquis mediocritatem
Diligit tutus caret obsoleti
Sordibus tecti, caret invidenda
  Sobrius aula.
Saepius ventis agitatur ingens
Pinus et celsae graviore casu
Decidunt turres feriuntque summos
  Fulgura montes.

5.] Horace's language comes near to that thetical principles far enough

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
  Juppiter, idem
Summovet. Non si male nunc et olim
Sic erit: quondam cithara tacentem
Suscitat musam, neque semper arcum
  Tendit Apollo.
Rebus angustis animosus atque
Fortis appare; sapienter idem
Contrahes vento nimium secundo
  Turgida vela.

And Juvenal (S. x. 105),

> "—— numerosa parabat
> Excelsae turris tabulata unde altior esset
> Casus et impulsae praeceps immane ruinae."

In the passages above quoted 'fulmina' is used. But here, though 'fulgura' is properly only a flash of lightning, the best MSS. are in favour of 'fulgura,' and the word is used in the sense of 'fulmina,' as by Virgil (Georg. i. 488), "Non alias caelo ceciderunt plura sereno Fulgura." Lambinus and Torrentius have 'fulmina,' though the former prefers 'fulgura.' Landinus (1483), Ascensius (1513), Cruquius, have 'fulgura,' and so most modern editions (except Fea's) since Bentley, who successfully defended the common reading. [Ritter and Keller have 'fulgura.'] Very few MSS. have 'fulmina.' Stephens reads 'fulmina,' and quotes the proverb "procul a Jove procul a fulmine."

[11. *summos montes*] The tops of the mountains. 'Summas Alpes,' Caesar B. G. iii. 1.]

15. *Informes hiemes*] This epithet is like 'inaequales' in the last ode. Compare C. iii. 29. 43:—

> "—— cras vel atra
> Nube polum Pater occupato
> Vel sole puro."

In both cases Horace perhaps remembered Theocritus' lines (iv. 41), *θαρσῆν χρή, φίλε Βάττε· τάχ' αὔριον ἔσσετ' ἄμεινον.—Χὠ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὕει.* ['Summovet:' see C. ii. 16. 10.]

17. *olim Sic erit: quondam cithara*] 'Olim' being derived from the demonstrative pronoun 'illo,' of which the older form is 'ōlo' (Key's Latin G. 298), which only indicates the remoter object, signifies some time more or less distant, either in the past or future. 'Quondam,' which is akin to 'quum,' an adverb relating to all parts of time, signifies also any time not present. 'One of those days' is an expression our Irish neighbours use for some future day. The reading 'citharae,' which Bentley adopts on the authority of some MSS., but against the best, appears to me weak. 'Musam citharae' for 'cithara' is not used, and the nearest expression to it that Bentley can produce is 'Musa Tragoediae' (C. ii. 1. 9), which is not analogous. 'Musam' is equivalent to 'mele' in Lucret. (ii. 412):

> "Ac Musaea mele per chordas organici quae
> Mobilibus digitis expergefacta figurant,"

where 'expergefacta' corresponds to 'suscitat' in the text. ['Si male:' 'tibi' is understood. 'If it shall go hard with you now, it will not be so always.' Comp. S. i. 2. 37, 'procedere recte Qui moechis non vultis.' Comp. C. iii. 16. 42.]

Respecting Apollo as the destroyer of men and the god of music, see Homer, Il. i., and comp. C. S. 33, 'condito mitis placidusque telo.'

22. *appare*] This word has particular force (see Argument).

CARMEN XI.

The date of this ode has been much discussed. If any argument could n the first line, it would naturally be inferred that the Cantabri and t es were in arms at the time it was written [and the date might be Rit]. Lentulus' expedition against the tribes of the Danube, who had nan provinces, is supposed, as I have said before (C. 9. 23 n.), to have le Augustus was in Spain. Supposing this to be alluded to, the dat be considered settled within a year, that is, it must have been written ; and Horace speaks of his grey hairs (v. 15), which is consistent wit he was then forty. But the date of the expedition of Lentulus is unce authority on the subject is Florus (iv. 12), who does not mention the clue to it (see C. iii. 8, Introd.). But after all it is not necessary to s race meant any thing very definite by thus coupling two distant and mies together. The name Scythian was applied to many peoples, som e continually giving trouble to the Romans; and as Estré says (p. 414) said—

> "Quid bellicosus Parthus et Aethiops,"

or—

> "Quid bellicosus Medus et Allobrox
> Hirpine Quinti cogitet Alpibus
> Divisus objectis,"

[redacted]

Quid bellicosus Cantaber et Scythes,
Hirpine Quinti, cogitet Hadria
Divisus objecto remittas
Quaerere, nec trepides in usum
Poscentis aevi pauca. Fugit retro
Levis juventas et decor, arida
Pellente lascivos amores
Canitie facilemque somnum.
Non semper idem floribus est honor
Vernis neque uno Luna rubens nitet
Voltu: quid aeternis minorem
Consiliis animum fatigas?
Cur non sub alta vel platano vel hac
Pinu jacentes sic temere et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

2. *Hirpine Quinti*] The names are inverted, as in C. ii. 2. 3, "Crispe Sallusti."

3. *remittas*] For examples of 'remitto,' in the sense of deferring (as C. iv. 4. 21, 'quaerere distuli') or altogether omitting, see Forcell. ['Remittas' means 'cease,' as Ritter correctly says.]

4. *trepides*] This word, the root or stem of which is 'trep' (τρέπω), signifies to hurry hither and thither. So "pars castra hostium, pars terga trepidantium invaderet" (Livy, xxvii. 1); that is, while they were hurrying about in confusion. Hence to be eager or anxious, as here. Some commentators interpret the words thus: "ne trepides aevi (causa sc.) pauca poscentis in usum," thinking that 'trepidare in usum aevi' is not translatable. But 'trepidare aevi' is not Latin, nor a Graecism that Horace would adopt. 'In usum' Graevius explains 'in sumptum vitae,' quoting Cic. ad Att. (xi. 11): "Id quoque velim cum illa videas ut sit qui utamur," i.e. "unde sumptus sustineamus:" and St. Paul to the Philippians, iv. 16: καὶ ἅπαξ καὶ δὶς εἰς τὴν χρείαν μοι ἐπέμψατε, which the Vulgate translates "semel et bis in usum mihi misistis."

9. *honor*] The MSS. vary between 'honos' and 'honor.' The latter is preferable for euphony, and Bentley says he who first changed it to 'honos' had no ears.

10. *rubens*] So Propertius (i. 10. 8): "Et mediis caelo Luna ruberet equis." This word is nowhere else used to express the brilliancy of the moon. Catullus uses it for the bright yellow of the ripe corn (xx. 7): "Mihi rubens arista sole fervido;" and Claudian (in Rufin. i. 102) for the golden waters of Pactolus: "stagna rubentis Aurea Pactoli." Aulus Gellius has a chapter on colours (Noct. Att. ii. 26), in which Favorinus the Sophist discusses the subject with the orator Fronto, and attributes to the poverty of the Latin language, as compared with the Greek, its description of various bright colours by one word, 'rubor:' "quum aliter rubeat ignis, aliter sanguis, aliter ostrum, aliter crocum, has singulas rufi varietates Latina oratio—significat una ruboris appellatione." Virgil even applies it to the fields in spring (Georg. iv. 306): "Ante novis rubeant quam prata coloribus."

11. *minorem*] This, like ἥσσων, signifies 'the victim of' or 'a slave to,' as we should say. [The meaning is probably: 'Why do you weary your mind too weak for eternal counsels or designs,' that is, for designs which extend far into the future. Compare C. i. 4. 5, 'spem inchoare longam,' and C. i. 11. 7.]

14. *sic temere*] 'Sic' has a force of its own, signifying 'carelessly,' 'as it may be,' as, among other places, Terence, Phorm. (i. 2. 94): "Quid paedagogus ille? quid rei gerit? Ge. Sic tenuiter." οὕτως has the same force. St. John describes our Lord sitting at Jacob's well in these words: ὁ οὖν Ἰησοῦς κεκοπιακὼς ἐκ τῆς ὁδοιπορίας ἐκαθέζετο οὕτως ἐπὶ τῇ πηγῇ (iv. 6).

16. *Assyriaque nardo*] It was not only the poets that confounded Syria and Assyria. Cicero (in Verr. ii. 3. 33) speaks of

Potamus uncti? Dissipat Euius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha?
Quis devium scortum eliciet domo
Lyden? Eburna dic age cum lyra
Maturet in comptum Lacaenae
More comas religata nodum.

ges Persarum ac Syrorum," for the gs of Persia and Assyria. See also Pliny H. v. 12). Horace uses 'Syrio' for an ian commodity (above, C. 7. 8), "Mathro Syrio;" and 'Assyrii' for the erts of Syria (C. iii. 4. 32), and 'Assy-' for any Eastern person (A. P. 118), lchus an Assyrius." [Acron reads 'Assyue,' but the old Berne MS. has 'Assyue,' which Ritter follows; and he refers Pliny, H. N. xii. 26 (12), who describes 'folium nardi.']

8. *Quis puer*] "Velut in ipso jam vivio voluit videri" (Acron).

1. *devium*] One who lives out of the , as (Ov. Heroid. ii. 118) "Et cecinit stum devia carmen avis." [In C. i. 17.

she becomes 'devium' becau turn out of the way to go ther a forced interpretation.]

23. *in comptum*] This is the the best MSS., for those which comptum' as one word must from an oversight of the transc MS. appears to have 'in compt Bentley adopts as one word 'i to agree with 'comam,' which ing after some MSS. He also 'nodo' for 'nodum,' to corres iii. 14. 22: "Murrheum nod crinem." 'In comptum nodun into a plain knot without ornan praepositio apposita est non (comm. Cruq.). ['Maturet,' '

that he had not then received his new name; but that is no argument, for he is so called in later odes (iii. 14. 3; iv. 2. 48). The brother (by adoption) of Terentia was (C. ii. 10) Licinius Murena. The Scholiasts, as mentioned above, call Licymnia 'Licinia.' Whether we may infer from Murena's name that Terentia was also called Licinia, as Dacier says, is doubtful, and yet it corresponds so nearly to the name Horace has chosen that it seems very likely she was. The language may appear to modern taste rather too familiar in speaking of his patron and his patron's wife. On the orthography of Licymnia, see Wagner on Virg. Aen. ix. 546: "Maeonio regi quem serva Licymnia furtim."

ARGUMENT.

Do not ask me with my soft lyre to sing of bloody wars, of centaurs, and of giants: as for the triumphs of Caesar, Maecenas, thou couldst tell them better in prose than I in verse. My task is to sing of the beauty and faithfulness of Licymnia, who graces the dance and sports with the damsels on Diana's holiday. Wouldst thou for all the wealth of Persia, Phrygia, and Arabia give a lock of Licymnia's hair or the kiss she refuses but loves thee to snatch, and will sometimes snatch before thee?

NOLIS longa ferae bella Numantiae
Nec dirum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
  Aptari citharae modis;
Nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris juvenes, unde periculum
  Fulgens contremuit domus
Saturni veteris; tuque pedestribus

[1. *Numantia*] This Spanish town was taken B.C. 133 by Scipio Africanus Minor after a long siege and a desperate resistance.]

2. *dirum Hannibalem*] Quintilian (viii. 2. 9.) commends, among other instances of propriety in language, Horace's epithets, 'acrem' for 'tibiam,' and 'dirum' for 'Hannibalem;' and as the same epithet occurs twice again in the same connexion (C. iii. 6. 36; iv. 4. 42), I prefer it to 'durum.' Bentley supports 'durum' as opposed to 'mollibus.' But such antitheses are not in Horace's style. [Keller and Ritter have 'durum.']

Siculum mare] He alludes to the naval victories of Duilius and Lutatius Catulus in the first Punic war (C. iii. 6. 34).

5. *nimium mero*] This use of 'nimium' is common in Tacitus, who also uses it with a genitive, as (Hist. iii. 75): "nimius sermonis erat." ['Unde:' comp. C. i. 12. 17.]

9. *tuque pedestribus*] The conjunction couples this part of the ode with the preceding, not with what follows. 'Que,' after negative sentences, has a qualified adversative sense, as in C. ii. 20. 3:—

—— "neque in terris morabor
Longius, invidiaque major
Urbes relinquam."

So τε often follows οὔτε, the fact being that every negative proposition may be resolved into an affirmative with a negation. Here the connexion is between 'nolis' and 'dices.' Orelli argues strongly that 'tu' is to be taken generally for any body, not as referring to Maecenas or any intention of his to write an account of Augustus' wars, which it is generally assumed he either executed or contemplated. But there is no more necessity for that assumption than to suppose that Varius wrote an epic on Agrippa, because Horace says (C. i. 6. 1) "Scriberis Vario fortis," &c. Maecenas was an author, though probably an indifferent one; and Horace may have put off his request that he should write a poetical account of Augustus' achievements by suggesting that he should write one in prose.

Dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
  Regum colla minacium.
Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos et bene mutuis
  Fidum pectus amoribus;
Quam nec ferre pedem dedecuit choris,
Nec certare joco nec dare brachia
Ludentem nitidis virginibus sacro
  Dianae celebris die.

does not follow that Maecenas ever wrote
that Horace ever seriously intended to
lvise his writing. 'Pedestribus' is an
laptation of the Greek πεζὸς λόγος for
prosa,' or 'soluta oratio,' which latter
as the usual expression for prose in
orace's time. He uses the word 'pedes-
r' again twice to express a plain style of
peech, but not for prose as opposed to
oetry (S. ii. 6. 17): "Quid prius illustrem
tiris musaque pedestri?" and (A. P. 95)
tragicus plerumque dolet sermone pedes-
i." Quintilian uses the word, but ex-

"Nec dominae lacrimis in n
  tibus ora
Accedent animae tempora p

So 'amans:' "vana spe lusi
(Aen. i. 352). Bentley ed
but quotes the line with 'd
he preferred therefore is pla
likely that the transcribers
'dulcis' meant it for 'dulcei
sative case. 'Cantus' wants
14. *lucidum Fulgentes*] D
the neuter adjective is used a

[redacted]

Num tu quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes
Permutare velis crine Licymniae,
Plenas aut Arabum domos,
Dum flagrantia detorquet ad oscula
Cervicem aut facili saevitia negat
Quae poscente magis gaudeat eripi,
Interdum rapere occupet?

dances. Dancing was not unusual in private society at this time even among ladies. Therefore it was not degrading even to Terentia. Other words used with 'brachia' to express dancing are 'jactare,' 'deducere,' 'ducere,' 'mittere,' 'movere.' The graceful motion of the arms seems to have been one of the chief attractions in dancing, as it is still wherever it is practised as an art.

"Si vox est, canta: si mollia brachia, salta."
"Brachia saltantis, vocem mirare canentis,"

says Ovid (A. A. i. 595; ii. 305).

The expression 'ferre pedem' is used by Virgil (Georg. i. 11): "Ferte simul Faunique pedem Dryadesque puellae;" and 'ludere' likewise (Ec. vi. 27): "Tum vero in numerum Faunosque ferasque videres Ludere." 'Dianae celebris die' is the day on which Diana was worshipped, the people flocking to her temple for that purpose. On this sense of 'celebris,' see Mr. Long's note on Cic. in Verr. Act. ii. 2. c. 66, and the connexion of 'celebris' and 'creber.'

25. *Dum flagrantia*] Lambinus has 'fragrantia,' the author of which reading must have had in mind Horace's amusing denunciation in Epod. iii. 19 sqq. after he himself had been poisoned with Maecenas' garlic. [Keller and Ritter have 'cum flagrantia.' Ritter follows Porphyrion in supposing that she 'turns away her neck to avoid the kisses.' She turns her neck to meet the kiss, as 'aut' shows.]

27.] 'poscente' goes with 'magis,' not with 'eripi,' as some suppose. 'More than you who ask,' not as Rutgersius says, 'more than the woman who asks.' The Scholiast Acron read 'occupat' in v. 28, which carries the word back to 'dum' (v. 25), instead of connecting it with 'gaudeat.' Bentley reads 'occupat;' all the editions before him that I have seen have 'occupet,' and the older MSS. 'Occupare' has the force of φθάνειν. ['Quae . . . gaudeat' means 'though she would be more pleased than her husband if the kiss were snatched.' If we read 'occupat,' as Ritter does, a fact is affirmed: 'sometimes she snatches a kiss herself;' and some persons may prefer this meaning. But when Ritter argues thus against 'occupet:' "oscula quae mulier saevitia quamvis facili negat, eadem raptim et sponte auferre nequit," he says nothing.]

CARMEN XIII.

A.U.C. 728 (?).

The date of this ode is fixed with some confidence by Franke A.U.C. 723, by Dillenbr. 729, because it was written the year before C. iii. 8. (See introduction to that ode, and iii. 29.) The invitation to Maecenas was written evidently for the first anniversary of the accident referred to in this ode. Lachmann (Ep. to Franke, p. 240) considers it to be one of Horace's earliest, in consequence of the metre of v. 27, "Alcaee, plectro dura navis;" and for similar reasons he puts C. iii. 8 at an early date. But such conclusions have been already noticed. There is nothing in them, as I believe, whatever. The latter part of the ode is a remarkable instance of Horace's way of digressing into subjects only remotely connected with his principal theme.

ARGUMENT.

hoever planted thee, thou tree, did so on an evil day; and with impious ha thee to the destruction of his children and the disgrace of the village. guest-murder,—there is no crime he would not commit. No one is danger. The Phoenician sailor fears the Bosporus, and nothing else; the Parthian; the Parthian nothing but the might of Rome; but death denly on all. How nearly was I sent to the regions below, where all wonder, Cerberus listens, the Furies are charmed, and the damned su labours, while Sappho complains of her faithless countrywomen, and A of the dangers of the deep and of the battle-field.

ILLE et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem opprobriumque pagi;
Illum et parentis crediderim sui
Fregisse cervicem et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colchica
Et quidquid usquam concipitur nefas
Tractavit, agro qui statuit meo
Te, triste lignum, te caducum
In domini caput immerentis

Quid quisque vitet nunquam homini satis
Cautum est in horas: navita Bosporum
Poenus perhorrescit neque ultra
Caeca timet aliunde fata;
Miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
Robur; sed improvisa leti
Vis rapuit rapietque gentes.
Quam paene furvae regna Proserpinae
Et judicantem vidimus Aeacum
Sedesque discretas piorum et
Aeoliis fidibus querentem

14. *Bosporum*] The form of the Greek *Βοὸς πόρος* requires that the name should be written thus, and not Bosphorum, as it often is even in the best MSS. ['in horas,' 'from hour to hour.' Comp. C. i. 32. 2.]

17. *celerem fugam*] C. i. 19. 11 n. Bentley is angry with the old MSS. for having, without exception, the word 'celerem,' and thinks Horace certainly was not thinking what he was about if he wrote it. He thinks 'reducem' is a much better word. In a long note full of quotations, Bentley does not notice Ovid (A. A. iii. 786): "Ut celer aversis utere Parthus equis." If Horace stumbled, therefore, he was not without a partner in his fall. 'Reducem' is very clumsy and without meaning. Plutarch (Crassus, c. 24), describing the attacks of the mounted Parthian archers on the army of M. Crassus on the plains of Mesopotamia, says *ὑπέφευγον γὰρ ἅμα βάλλοντες οἱ Πάρθοι, καὶ τοῦτο κράτιστα ποιοῦσι μετὰ Σκύθας.*

18. *Italum robur*] Interpreters differ as to the meaning of this word 'robur.' Some, among whom is Dillenburger, take it in its plain meaning—the power of Italy. Others, and Orelli among them, interpret it the prisons of Italy, 'robur' being the name given to the inner cell or cells where the worst malefactors were kept. [Orelli compares Livy 38, c. 59, 'ut in carcere . . . et in robore et tenebris expiret.'] According to Festus, "Robur in carcere dicitur is locus quo praecipitatur maleficorum genus; quod ante arcis robusteis includebatur." The Scholiasts take no notice of the word. They probably therefore took the meaning the other way. Lipsius quotes a passage from Josephus, from which it appears that among other things which the Roman soldier carried to battle with him (an axe, a saw, &c.) was a chain to secure any prisoner he might take. To this Horace probably refers in 'catenas,' and below in C. iii. 8. 22.

21. *furvae regna Proserpinae*] 'Furvus' is an old word signifying 'dark,' and is not different from 'fulvus,' except in usage. It is much used in connexion with the infernal deities and their rites. The first syllable in Proserpina is long in other writers, except in one passage of Seneca (Her. Fur. 551): "Vidisti Siculae regna Proserpinae."

23. *Sedesque discretas piorum*] Elysium was separate from Tartarus, and these were the two divisions of Orcus according to the later notions. In the Homeric times Elysium was upon earth in the *μακάρων νῆσοι.* (Odyss. iv. 563, and the Schol. thereon.) For 'discretas,' Lambinus and Cruquius read 'descriptas.' The oldest Berne MS. has 'discriptas,' which is the right form here, if any compound of 'scribo' is so. Seven of Lambinus' and two of Cruquius' MSS. had 'discriptas;' and Lambinus says that many have it in Lucret. (v. 1441): "Et divisa colebatur discriptaque tellus," where the common reading is 'discreta,' as here. 'Discriptas,' as Lambinus says, is equivalent to *διατεταγμένας*, a force which 'descriptas' never could have. In many places where that meaning, or some meaning of that sort, is evidently wanted, editors persist in putting 'describo' for 'discribo,' (A. P. 86 n.). In weighing the MS. authority for 'discriptas' with that for 'discretas,' we must put those codices which have 'descriptas' in the scale with 'discriptas,' and then the balance is about even. All the Scholiasts had 'discretas' and most modern editions have that reading, which I have adopted, without feeling certain that 'discriptas' may not be right. [Keller has 'discriptas.'] In Epod. (xvi. 63)

Sappho puellis de popularibus,
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli!
Utrumque sacro digna silentio
Mirantur umbrae dicere; sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure volgus.
Quid mirum, ubi illis carminibus stupens
Demittit atras belua centiceps
Aures et intorti capillis
Eumenidum recreantur angues?

ave "Juppiter illa piae secrevit littora ;" and Virgil (Aen. viii. 670) has retosque pios." But these prove no- : they rather lead to the inference if Horace had used a compound of o' here, he would have used 'secretas.' . *querentem Sappho puellis de popu- us*] On this Acron says: "Querebatur n Sappho de puellis suis civibus quia marent quem ipsa diligebat;" which hyrion varies thus: "quia Oden non t quem ipsa diligebat amens." Cru-

sult Müller's Dorians, B. iv. ch and 5, § 2; and the same writ of Greek Lit. p. 176 sqq. Also *Sappho von einem herrsche urtheil befreyt.*

27. *Alcaee, plectro dura na* i. 32. 6 n. ['Dura navis,' 'du like 'cuncta terrarum,' C. ii. 1 belli,' C. iv. 4. 76.]

30. *Mirantur—dicere*] This of Horace's many Greek const 'mirantur dicentes.' ['Songs

[redacted]

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono;
Nec curat Orion leones
Aut timidos agitare lyncas.

[37. *Quin et*] 'Quin et' may be translated 'nay more,' 'moreover,' 'further,' a meaning which may be derived from the original sense of 'why not?' See iii. 11. 21 n.]

38. *laborum decipitur*] See ii. 9. 17 n. The MSS. are divided between 'laborem' and 'laborum.' But, according to Jani's collection of various readings, the majority, and some of the best (all the Blandinian), have the genitive; and this was the reading of the Scholiasts. Lambinus, Graevius, Heinsius, Bentley, Sanadon, Cunningham [and Keller] prefer the accusative, which would be equivalent to πόνον κλέπτεται, which might stand; but the usual construction would be πόνων ἐπιλήθεσθαι; and as 'oblivisci,' to which 'decipi' is equivalent, governs the genitive case, I think Horace wrote 'laborum.'

40. *lyncas*] Elsewhere this word is only used in the feminine gender. The heroes are represented as following their old pursuits in Elysium by Homer (Odyss. xi. 571 sqq.) and Virgil (Aen. vi. 651 sqq.).

CARMEN XIV.

If Postumus be in this instance a real name, Horace's friend may have been the person to whom Propertius wrote a beautiful elegy (iii. 12) on the occasion of his going, as Kuinoel supposes, with the unfortunate expedition of Aelius Gallus against the Arabians, though there is no resemblance between the ode and the elegy, unless it may be traced in Horace's 'placens uxor' (v. 21). Propertius reproaches Postumus for leaving his affectionate wife Galla, whose fidelity he compares with that of Penelope. Estré supposes it likely that this Postumus is he who A.D. 5 was consul suffectus, and A.D. 10 triumphed for his victories over the Dalmatians. This was Postumus Vibius. But it is all very uncertain. The ode is clearly one of those to which any other name might have been prefixed, since it only deals with Horace's ordinary commonplace, the certainty of death for all men. The tone is rather more melancholy than usual. Jani chooses to suppose that Postumus was rich, but covetous and self-indulgent, afraid of death, and too careful of his health. Dacier supposes Postumus to be no other than Julius Florus, to whom the third epistle of the first book and second of the second book are addressed. The Julian family, he says, frequently bore this surname, and the qualities which Horace assigns to the one he assigns also to the other, those qualities being ambition, fear of death, and a host of others. (See Epp. i. 3. 25, and ii. 2. 205 sqq.) But as Horace does not in reality charge these vices upon either of his friends, as will be readily seen by an attentive reader, they cannot be identified by this comparison. The date of this ode is as uncertain as the person, though Jani, from its sombre tone, supposes it must have been written late.

ARGUMENT.

Time is slipping away, Postumus, and piety will not retard the approach of age or death. No sacrifices will propitiate Pluto, who keeps even the giants Geryon and Tityos beyond that stream which all must cross, even though we expose not ourselves to the dangers of war, the sea, and climate. Thou must leave home, wife, and all thou hast behind, and thine heir will squander what thou hast hoarded.

Eheu fugaces, Postume, Postume,
Labuntur anni, nec pietas moram
Rugis et instanti senectae
Afferet indomitaeque morti,

Non, si trecenis, quotquot eunt dies,
Amice, places illacrumabilem
  Plutona tauris, qui ter amplum
    Geryonen Tityonque tristi
Compescit unda, scilicet omnibus
Quicunque terrae munere vescimur,
  Enaviganda sive reges
    Sive inopes erimus coloni.
Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
  Frustra per auctumnos nocentem
    Corporibus metuemus Austrum:
Visendus ater flumine languido
Cocytos errans et Danai genus
  Infame damnatusque longi
    Sisyphus Aeolides laboris.

illacrumabilem] Here this word is in an active sense. It is used pas- in C. iv. 9. 26: "Omnes illacruma- urgentur." See note on C. i. 3. 22.

(Il. vi. 142), which last Sim closely imitated in the fragmen in Plato's Protagoras (8 Bergk)

11. *reges*] Horace's usual w

[redacted]

Linquenda tellus et domus et placens
Uxor, neque harum quas colis arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.
Absumet heres Caecuba dignior
Servata centum clavibus, et mero
Tinget pavimentum superbo
Pontificum potiore coenis.

νου, as observed C. ii. 9. 17 n. Dillenbr. says the genitive is admissible because 'damnare haud procul abest ab aestimando,' and that the genitive expresses the price. That might be true of Greek usage, but the Latins expressed the price, except in the case of certain words, by the ablative.

21. *et placens uxor*] This may be imitated from Lucretius (iii. 907):—

> "Nam jam non domus accipiet te laeta, neque uxor
> Optuma."

['Tellus' is perhaps 'the earth,' not the man's 'estate,' or 'land.' 'Cupressos:' comp. Epod. v. 18.]

24. *brevem*] 'Brevis' is nowhere else used in this sense. It corresponds to ὀλιγοχρόνιος and μινυνθάδιος. Compare C. ii. 3. 17 sqq.

25. *dignior*] This is ironical: the heir at least would know that wealth was made to spend, and so would be a worthier possessor than the man who had hoarded it.

27. *superbo*] This reading is supported by better MSS. than 'superbum,' '-bus,' '-bis.' The pride of the heir is transferred to the wine. Cicero (Phil. ii. 41) says, "natabant pavimenta vino, madebant parietes." On the pontifical feastings see C. i. 37. 2 n.

CARMEN XV.

About A.U.C. 726.

When Augustus had brought the civil wars to an end, A.U.C. 725, he applied himself to the reformation of manners, and Horace probably wrote this and other odes (ii. 18. iii. 1—6) to promote the reforms of Augustus; perhaps by his desire or that of Maecenas. They were all probably written between A.U.C. 725 and 728, and they should be read together, and with C. i. 2. From the reference to the temples in the last stanza, it may be assumed perhaps that this ode and iii. 6 were written about the same time, that is in 726, when Augustus set himself particularly to restore the public buildings. The authorities on the subject are Suetonius (Octav. 30), Dion (53. 1, 2), and Velleius (2. 89), and the Monumentum Ancyranum.

Augustus passed several sumptuary laws to keep down the expensive habits of the rich citizens, and to regulate the cost of festivals and banquets. But they soon fell into disuse and contempt, as Tiberius, writing to the senate fifty years afterwards, declared: "Tot a majoribus repertae leges, tot quas divus Augustus tulit, illae oblivione, hae, quod flagitiosius est, contemptu abolitae securiorem luxum fecere" (Tac. Ann. iii. 54). For an account of the 'Sumptuariae leges' see Aul. Gell. ii. 24.

ARGUMENT.

The rich man's palaces and flower-gardens and ponds are occupying all our once fertile land. This was not the way of our ancestors, who had but little, while the state was rich; who dwelt in no spacious houses; whom the law bade content themselves with a turf-roofed cottage, and beautify the towns and temples with marble.

Jam pauca aratro jugera regiae
Moles relinquent; undique latius
Extenta visentur Lucrino
Stagna lacu, platanusque caelebs
Evincet ulmos; tum violaria et
Myrtus et omnis copia narium
Spargent olivetis odorem
Fertilibus domino priori,
Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis veterumque norma.

Jam pauca aratro] Tiberius com-
ed to the senate that Rome was de-
nt on the provinces for her corn, and
t the mercy of the winds and waves,
might at any time cut off the supply
educe the citizens to live on their
iental woods and country houses.
p. Sall. Cat. 13.)
undique latius] The Scholiasts have
derstood these words, joining 'latius'
'visentur,' as if Horace meant 'the

aut graves fructu vites erunt?
platanum tonsasque myrtos qua
ulmum et uberes oleas praec
Habeant illa divites licet; quic
nihil aliud haberent?" (Inst.
in which 'myrtus' occurs of
declension, and 'maritam ulmur
'platanus caelebs.' [The plan
for ornament: the elm was mar
vine. See Epp. i. 7. 84, and 16.
vitibus ulmo.' 'Omnis copi

[redacted]

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton,
Nec fortuitum spernere caespitem
Leges sinebant, oppida publico
Sumptu jubentes et deorum
Templa novo decorare saxo.

Cato, is 'antiqui,' as may be seen by comparing the two verses of Ovid, quoted in the note on C. i. 2. 15.

14. *nulla decempedis*] 'Privatis' agrees with 'decempedis.' Horace complains that the private houses of his day had verandahs so large as to be measured by a ten-foot rule. Here they dined in the hot weather, and caught the cool breezes of the north. This practice was called 'caenatio ad Boream.' 'Opacam excipiebat Arcton' is like Virgil's 'Frigus captabis opacum' (Ec. i. 53), where 'the shady coolness' means 'the coolness caused by the shade:' and 'opacam Arcton' combines the notions of the north wind and the coolness of the shady or north side of the house. 'Metata' is again used passively in S. ii. 2. 114.

17. *fortuitum*] 'Fortuitum—caespitem' means cottages roofed with turf, as Virgil says (Ec. i. 69), "tuguri congestum culmine caespes," not 'couches,' as Dillenbr. says, quoting Tibullus (ii. 5. 99).

"At sibi quisque dapes et festas exstruet alte
Caespitibus mensas caespitibusque torum."

Here the whole passage has reference to buildings. 'Fortuitum' is equivalent to τὸν τυχόντα. It is sometimes used as a trisyllable. Cicero, in his defence of L. Flaccus (c. 12), has a passage very like this, "Haec enim ratio ac magnitudo animorum in majoribus nostris fuit ut cum in privatis rebus suisque sumptibus minimo contenti tenuissimo cultu viverent, in imperio atque in publica dignitate omnia ad gloriam splendoremque revocarent. Quaeritur enim in re domestica continentiae laus; in publica dignitatis." Horace alludes to the ruined state of the temples in Sat. ii. 2. 104.

CARMEN XVI.

After A.U.C. 720.

There are no means of fixing the date of this ode. It was written, however, after Horace had come into possession of his farm, to which he refers (v. 37). The person Pompeius Grosphus, to whom the ode is addressed, was, according to Porphyrion, of the equestrian order. He possessed large property in Sicily, of which island he was probably a native. On his return Horace gave him a letter of introduction to his friend Iccius (Epp. i. 12), in which he speaks highly of his worth. Cicero mentions a Sicilian Eubulidas, who bore the surname of Grosphus, a man of high character and birth, and great wealth (in Verr. ii. 3. 23). Estré supposes (p. 473) that this Grosphus was made a Roman citizen by Cn. Pompeius, and took his name, which descended to Horace's friend, his son or grandson. He is not to be confounded (as Jani and others confound him) with the Pompeius of C. ii. 7 (Introduction). He appears, from the latter part of the ode, to have been in Sicily when it was written. Perhaps he had written Horace a letter which called up the particular train of thought that runs through the ode, or had qualities which made it applicable to him.

ARGUMENT.

The sailor and the savage warrior alike pray for rest, but wealth cannot buy it. Riches

nd power cannot remove care from the dwelling. The humble alone ar
lo we aim at so much happiness in this short life, and run away from
annot fly from ourselves and care. We should be cheerful for the pres
xpect perfect happiness. One man lives many days, another has few.
pportunities of happiness which are denied to thee; and yet thou hast
ions, and I but a humble farm, a breath of the Grecian muse, and a cont
ulgar.

Otium divos rogat in patente
Prensus Aegaeo, simul atra nubes
Condidit lunam neque certa fulgent
  Sidera nautis;
Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura ve-
  nale neque auro.
Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis et curas laqueata circum
  Tecta volantes.
Vivitur parvo bene cui paternum
Splendet in mensa tenui salinum,

[redacted]

Scandit aeratas vitiosa naves
Cura nec turmas equitum relinquit,
Ocior cervis et agente nimbos
  Ocior Euro.
Laetus in praesens animus quod ultra est
Oderit curare et amara lento
Temperet risu; nihil est ab omni
  Parte beatum.
Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus,
Et mihi forsan tibi quod negarit
  Porriget hora.
Te greges centum Siculaeque circum
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro
  Murice tinctae
Vestiunt lanae: mihi parva rura et
Spiritum Graiae tenuem Camenae

τρίδος φυγάς. Ovid uses the same construction (Met. ix. 409): "Exsul mentisque domusque." A passage in Lucretius (iii. 1057 sqq.) may be compared with this:

> "plerumque videmus
> Quid sibi quisque velit nescire et quaerere semper
> Commutare locum, quasi onus deponere possint."

'Vitiosa' may, as Orelli says, be rendered 'morbid,' arising from a diseased state of mind. With 'turmas equitum' is usually compared 'post equitem sedet atra cura' (C. iii. 1. 40); but the sense there is a little different. Here he speaks of care following a man to the field of battle; there he refers to the rich man ambling on his horse. The notion is not Horace's, I think. The idea has something of a proverbial aspect. Like sentiments are found in S. ii. 7. 111—115. Epp. i. 11. 25 sqq. 14. 12 sq.

26. *Oderit*] This is a strong way of expressing 'nolit,' 'refuse.' ['Lento risu,' 'a tranquil, quiet smile.']

27. *nihil est ab omni*] This looks like an imitation of Euripides:

> *ἔστ' οὔτις ἀνδρῶν εἰς ἅπαντ' εὐδαιμονεῖ.*
> (Alexander, Fr. 3. Dind.):

or of Bacchylides (1 Bergk):—

> *ὄλβιος, ὅτινι θεὸς μοῖράν τε καλῶν ἔπορεν*
> *σύν τ' ἐπιζάλῳ τύχᾳ ἀφνειὸν βιοτὰν διάγειν·*
> *οὐ γάρ τις ἐπιχθονίων πάντα γ' εὐδαίμων ἔφυ.*

35. *equa*] Virg. Georg. i. 59: "Eliadum palmas Epiros equarum."

— *bis Afro Murice tinctae*] These garments were called *δίβαφα*; compare Epod. xii. 21: "Muricibus Tyriis iteratae vellera lanae." The purple dyes most prized were the Tyrian, the Sidonian (Epp. i. 10. 26), the Laconian, and African (Epp. ii. 2. 181). The garment dyed with this colour was the lacerna, an outer cloak worn over the toga, of which Martial mentions that they were sometimes sold as high as 10,000 sesterces.

> "Emit lacernas millibus decem Bassus
> Tyrias coloris optimi. Lucrifecit.
> Adeo bene emit? inquis. Immo non solvit."

What these garments gained in appearance by their dye they lost in savour; for Martial reckons among the worst smelling objects "bis murice vellus inquinatum." "Olidaeque vestes murice," he speaks of elsewhere (i. 50. 32). And again:—

> "Tinctis murice vestibus quod omni
> Et nocte utitur et die Philaenis,
> Non est ambitiosa nec superba;
> Delectatur odore non colore" (ix. 63).

38. *Spiritum Graiae tenuem Camenae*] Porphyrion explains 'tenuem' by 'sub-

Parca non mendax dedit et malignum
Spernere volgus.

n.' Franke makes it synonymous with lles' (C. ii. 12. 3). Graevius, "imbellem, aptum heroum factis et rebus gestis ndis." I do not think he means to ribe the genius of the Greek muse, but lestly) the amount of inspiration given himself. 'Humile ingenium Graiae musae.' (Com. Cruq.)

39. *Parca non mendax*] El addresses the Parcae as 'verace que veraces cecinisse Parcae" and Persius (v. 48) speaks of "I veri." It may therefore be tak ventional epithet.

CARMEN XVII.

A.U.C. 728 (?).

he two last lines of this ode, showing that Horace had not yet paid the vowed to Faunus for his preservation from death, make it most prob written not long after C. 13 of this book, the composition of which has be some hesitation to A.U.C. 728. In the same year Maecenas appears to d from a bad attack of fever to which he was liable, and was received wi e theatre on his first appearance after his illness (C. i. 20. 3). But h s to have been only partial; and it would appear that Horace had to l plaints and apprehensions of death, his fear of which is said to have bee

ARGUMENT.

[redacted]

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus
Utcunque praecedes, supremum
Carpere iter comites parati.
Me nec Chimaerae spiritus igneae
Nec, si resurgat, centimanus Gyas
Divellet unquam: sic potenti
Justitiae placitumque Parcis.
Seu Libra seu me Scorpios adspicit
Formidolosus pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae,
Utrumque nostrum incredibili modo

durii (B. G. iii. 23) of Aquitania. 'Carus' requires 'ipsi' to be supplied, as (Epp. i. 3. 29), "Si patriae volumus, si nobis vivere cari." 'I shall love myself less, and only part of me will survive.' Horace and Maecenas died the same year, and it has been unreasonably surmised from this coincidence and the language here used, that Horace hastened his own death in order to accompany his friend. (Comp. Epod. i. 5).

[11. *Utcunque*] Comp. C. i. 17. 10.—'Carpere iter:' see S. i. 5. 94, 'longum carpentes iter;' C. iv. 2. 29, 'carpentes thyma;' C. i. 11. 8, 'carpe diem.' From these and other examples, perhaps the reader may find out what is the meaning of 'carpere iter.']

14. *Gyas*] Acron and Porphyrion read 'Gigas,' and interpret 'Briareus.' Bentley says all his MSS. have that reading, which has probably arisen out of 'Gygas,' the Doric form of 'Gyges,' which occurs in some MSS. Buttmann (Lex. p. 2, Fishlake) thinks Γύης, not Γύγης, is the true form in Hesiod (Theog. 714): *Κόττος τε Βριάρευς τε Γύης τ' ἄατος πολέμοιο.* He considers that Γύγης is a corruption arising out of the Lydian name, which Horace has adopted (C. ii. 5. 20; iii. 7. 5), the first syllable of which is long, and that is an argument against this form. On Buttmann's authority I have adopted 'Gyas,' which Orelli also prefers (though his oldest MSS. have 'Gigas'), both here and at C. iii. 4. 69. Bentley reads 'Gyges,' but rather argues against it. Lambinus had originally adopted that reading, but his opinion was changed by the above objection about the quantity, which Bentley notices as if it were his own. Landinus and Ascensius follow the Scholiasts, though the former, quoting Hesiod in his Commentary, gives 'Gyas' as the name of Briareus' brother. Stephens has 'Gyas,' Cruquius 'Gigas,' in deference to all his MSS. (including the Blandinian; so that all the oldest MSS. known to have been collated concur in that reading). Of the editors I have compared besides the above, Burmann reads 'Gigas.' Baxter, Jani, Gesner, Mitsch., Fea, 'Gyges.' Cunningham, Dacier, Sanadon, Dillenbr., Duentzer, Jahn, 'Gyas.' [Ritter has 'Gigas,' the true reading.]

16. *Justitiae*] Δίκη and the Μοῖραι were daughters of Zeus and Themis, and the former is here introduced as associated with her sisters: "quibuscum aptissime conjungitur tanquam *πάρεδρος*," says Orelli; he does not say why.

17. *Seu Libra*] What Horace thought of astrology may be collected from C. i. 11. He introduces a little of it here to entertain his friend, showing, at the same time, but little care or knowledge of the subject, and rather a contempt for it.

20. *Capricornus*] So Propertius (iv. 1. 87):—

"Quid moveant Pisces animosaque signa Leonis,
Laetus et Hesperia quid Capricornus aqua."

'Laetus' being Kuinoel's reading instead of 'lotus,' in a sense corresponding to 'tyrannus' here, and to Virg. (Aen. ii. 417):

"Confligunt Zephyrusque Notusque et laetus Eois
Eurus equis."

21. *Utrumque nostrum*] Persius (v. 45. 51) has repeated and expanded Horace's

Consentit astrum. Te Jovis impio
  Tutela Saturno refulgens
    Eripuit volucrisque Fati
Tardavit alas, cum populus frequens
Laetum theatris ter crepuit sonum:
  Me truncus illapsus cerebro
    Sustulerat, nisi Faunus ictum
Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
  Aedemque votivam memento:
    Nos humilem feriemus agnam.

writing to his master Annaeus Cor-
s :—

n equidem hoc dubites amborum foe-
dere certo
nsentire dies et ab uno sidere duci," &c.

. *refulgens*] Shining in opposition, so counteract his influences. Thus it is tful whether 'Saturno' be governed refulgens,' or 'eripuit.' Compare ius v. 50, 'Saturnumque gravem o Jove frangimus una.' Bentley rs 'volucres,' but 'celeres' would be

also Wagner's note on Aen. iv. 1

"Si non pertaesum thalami
fuisset,
Huic uni forsan potui s
culpae,"

where the perfect is used to ex might have been done at the tim ing, for which the Greeks used t fect. In C. iii. 16. 3, there ar rant' and 'non risissent.' Pro (L. G. 1216) says that the appar tions to the rule that in such ca

[redacted]

CARMEN XVIII.

After A.U.C. 720.

This ode, which deals with Horace's favourite subjects, the levelling power of death, and the vanity of wealth, and the schemes of the wealthy, is dedicated to no particular friend, and is another proof of the little value or character that odes of this class derive from a name; though it was the poet's pleasure at times to attach names to them. What I mean is, that the name we find in conjunction with such odes must usually be looked upon as non-essential, and that to draw inferences from the ode, in respect to the individual nominally addressed, is a mistake. C. iii. 24 bears a strong resemblance to this ode, which must have been written after Horace became possessed of his farm (satis beatus unicis Sabinis), and that is all that can be said of the date.

In writing the first few verses Horace may have had in mind some lines of Bacchylides, inviting the Dioscuri to feast with him, preserved in Athenaeus (28 Bergk),

οὐ βοῶν πάρεστι σώματ᾽ οὔτε χρυσὸς οὔτε πορφύρεοι τάπητες, ἀλλὰ θυμὸς εὐμενὴς Μοῦσά τε γλυκεῖα.

ARGUMENT.

No gold in my roof, no marble in my hall, no palace have I, nor female clients to serve me, but I have honesty and understanding, and though I be poor I am courted by the rich: what more should I ask of the gods or my friend, content with my single Sabine estate? Days are passing on, and, though ready to drop into thy grave, thou art building and stretching thy borders, and tearing up the landmarks of thy client, and driving him from his home. But to what purpose is this? To Hades thou must go in the end: the earth opens to rich and poor; Prometheus the crafty, and Tantalus the proud, they cannot escape; and the poor man finds in death a release from his toils, whether he seek it or not.

NON ebur neque aureum
  Mea renidet in domo lacunar;
Non trabes Hymettiae
  Premunt columnas ultima recisas

[2. *lacunar*] See C. ii. 16. 11. 'Ebur' was used to ornament tables and couches. See S. ii. 6. 103.]

3. *trabes*] [The Greek 'Epistylium' is 'trabs summis columnis imposita. Nostrates architravem vocant.' Harduin ad Plin. N. H. 35, c. 14.] 'Hymettias' and 'recisas' are conjectural readings, supported but not adopted by Bentley and Cunningham, so that 'trabes' should be beams of wood for the support of the roof, as C. iv. 1. 20, "sub trabe citrea." The foreign marbles used by the Romans were from Hymettus in Attica (which was white), and Pentelicus, part of the same range, from Numidia (which was yellow and here referred to), from the coast of Africa, from Taenarus in Laconia (which was green and highly valued), from Paros, from Carystus in Euboea, from Syene in the Thebaid, which, according to Pliny, was pyropoecilon, white with red spots. ("Trabes ex eo fecere reges quodam certamine obeliscos vocantes," N. H. 36. 8. All the large obelisks are of granite: but Pliny's description seems not to apply to that stone but to marble.) From Synnada in Phrygia was procured a still more famous marble, also white with red spots. See Stat. Silv. i. 5. 36—41. Martial (ix. 76) says that one Tucca built his baths,—

Africa; neque Attali
  Ignotus heres regiam occupavi;
Nec Laconicas mihi
  Trahunt honestae purpuras clientae:
At fides et ingeni
  Benigna vena est, pauperemque dives
Me petit; nihil supra
  Deos lacesso, nec potentem amicum
Largiora flagito,
  Satis beatus unicis Sabinis.
Truditur dies die,
  Novaeque pergunt interire lunae.
Tu secanda marmora
  Locas sub ipsum funus, et sepulcri
Immemor struis domos
  Marisque Baiis obstrepentis urges

De marmore omni quod Carystos invenit,
Quod Phrygia Synnas, Afra quod Nomas mittit,
Et quod virenti fonte lavit Eurotas."

bullus mentions three sorts, and has

entas repperi atque ambas fo
atque aetatula." It is not ea
enter into the state of society,
presented by the words 'hone
tae,' supposing them to mean,
to do, women of good birth r

Summovere littora,
Parum locuples continente ripa.
Quid, quod usque proximos
Revellis agri terminos et ultra
Limites clientium
Salis avarus? Pellitur paternos
In sinu ferens deos
Et uxor et vir sordidosque natos;
Nulla certior tamen
Rapacis Orci fine destinata
Aula divitem manet
Herum. Quid ultra tendis? Aequa tellus

adaptation of *φθίνειν*, by which the Greek expressed the latter days of the month.

17. *Tu secanda marmora locas*] You—i.e. any luxurious old man—'You enter into contracts for the hewing of marble,' to ornament your houses, in the way of pillars, wall-coating, and floors: unless 'secare' be limited to slabs for lining the walls, as Orelli says. 'Locare' may be said either of one who receives or of one who pays money: 'locare rem faciendam' or 'utendam,' to let out work to be done, or to let a thing (as a house, &c.) to be used. In the former case the 'locator' pays, in the latter he receives payment. Here the former is plainly meant. When 'locare' signifies as here the giving out of work to be done, the person who contracts to do it is either 'conductor' or 'redemptor' (C. iii. 1. 35 n.), and, when the 'locator' lets for a price, the hirer is said 'conducere,' so that "'conductio' and 'locatio' are the correlatives which express the contract by which a sum of money (merces) is agreed to be paid for the use of a thing, or to be received for the doing of something" (Long's note on Cic. in Verr. Act. i. c. 6). See C. iii. 1. 35 n.

[18. *sub ipsum funus*] 'Up to the very time of your death.' See Epod. ii. 44 n.]

20. *urges summovere littora*] Compare C. iii. 1. 33, "Contracta pisces aequora sentiunt." 'Summovere' means to push out the shore, and so increase your building ground. [See C. ii. 16. 10.] Ἐνέχειν, ἐπέχειν, are used by the Greek writers like 'urgere' in this place: as in Herodotus (i. 153, sub fin.), ἐπ' οὓς ἐπεῖχεε στρατηλατέειν αὐτός.

22. *ripa*] Forcellini does not notice the use of 'ripa' for 'littus' in this place, nor does he produce any other instances except from Columella, though he quotes examples of 'littus' for 'ripa,' which is more common. Orelli says the poets so use the word, but does not say where. ['Continens ripa' is the shore of the mainland. 'Continens' alone is used for the mainland of Europe, as opposed to the island Britannia by Caesar (B. G. iv. 31).]

23. *Quid, quod usque*] 'Quid' is commonly used to introduce a fresh instance or illustration of what has been said before. It has been usual to insert a note of interrogation after it in these cases, which only makes an intelligible formula unintelligible. See Mr. Long's note on Cic. in Verr. ii. 2. 7, 'Quid haec hereditas,' and S. i. 1. 7 n.

24. *Revellis agri terminos*] Compare Sallust. Bell. Jug. c. 41. Solomon thus exhorts the rich (Prov. xxiii. 10, 11): "Remove not the old land-mark, and enter not into the fields of the fatherless, for their Redeemer is mighty, he shall plead with thee."

29. *Nulla certior tamen*] The sentence is not easily rendered. The nearest translation appears to be this: 'There is no dwelling marked out (or defined) which more certainly awaits the wealthy landlord than the bounds of greedy Orcus.' Horace means to say, 'though you think you may push the boundary of your estate farther and farther, you must go to a home marked out for you, and which you can neither expand nor escape from.' In 'destinata' (agreeing with 'aula,' not with 'fine,' as Lambinus and others say) and in 'finis' is contained the notion of prescribed and fixed limits, in which the force of the passage lies. 'Finis' is once used by Horace in the feminine gender (Epod. xvii. 36). It is not usually of that gender, and when it is, it generally

Pauperi recluditur
  Regumque pueris, nec satelles Orci
Callidum Promethea
  Revexit auro captus. Hic superbum
Tantalum atque Tantali
  Genus coërcet; hic levare functum
Pauperem laboribus
  Vocatus atque non vocatus audit.

some reference to death. With respect 'aula' Orelli quotes Eurip. (Alcest.):

ι μ', ἄγει μέ τις, οὐχ ὁρᾷς; νεκύων ἐς ὐλάν.

Bentley conjectures 'capacis' for 'ra-is,' a very flat substitution. He also ows Servius (on Virg. Aen. vi. 152) in ling 'sede' rather than 'fine.' Tor-tius, and Lambinus, and Stephens had ken favourably of that reading, and e editors have adopted it, but there is y little MS. authority for it.

32. *Aequa tellus*] 'The earth alike ns for all.']

35. ***Callidum Promethea***] T Prometheus trying to bribe Ch found elsewhere.

36. *Hic*] *i. e.* Orcus, "non auro" (Epp. ii. 2. 179).

40. *Vocatus atque non voco* It is usual to quote here Th 118), αὐτὸς ἔφη ξυλλήψεσθαι κ λούμενος καὶ ἄκλητος. Horace is bolder, coupling 'audit' vocatus.' 'Functum laboribus from the Greek κεκμηκότα. appears to depend on 'audit thinks that it depends on Perhaps it depends on both or

[redacted]

Horace was a man of the world, with good sense and good breeding; he had "fides et ingeni benigna vena," integrity, and fine wit, and correct taste and judgment; but he was not a dithyrambic poet, and if he had been, the language he wrote in would have checked his genius, and brought down his ideas to the more practical level above which the Roman mind rarely soared.

The article Dionysus in Smith's Dict. Mythol. may be consulted, and will explain most of the allusions in this ode.

ARGUMENT.

Among the far hills I saw Bacchus—O wonderful!—reciting, and the Nymphs learning, and the Satyrs all attention.

Awe is fresh in my heart; the god is within me, and I am troubled with joy. O spare me! dread Liber. It is past, and I am free to sing of the Bacchantes; of fountains of wine and milk and honey; of Ariadne; of Pentheus and Lycurgus; how thou tamedst the waters of the East, and dost sport with the Thracian nymphs; how thou hurledst the giant from Heaven, and how Cerberus did crouch to thee, and lick thy feet.

Bacchum in remotis carmina rupibus
Vidi docentem—credite posteri—
Nymphasque discentes et aures
Capripedum Satyrorum acutas.
Euoe, recenti mens trepidat metu
Plenoque Bacchi pectore turbidum
Laetatur. Euoe, parce Liber,
Parce, gravi metuende thyrso!
Fas pervicaces est mihi Thyiadas
Vinique fontem lactis et uberes
Cantare rivos, atque truncis
Lapsa cavis iterare mella;

1. *Bacchum*] The legends and attributes of Bacchus contained in this ode are entirely of Greek origin. The Romans had no independent notions of this divinity, whose name Βάκχος, the shouter, is properly no more than an adjunct of Διόνυσος.

2. *docentem — discentes*] These correspond to the Greek terms διδάσκειν and μανθάνειν, as applied to the choragus and chorus.

4. *Capripedum Satyrorum*] The Satyrs are usually confounded with the Fauns, Faunus again being confounded with Pan, who was represented with goat's feet like the Satyrs. Propertius (iii. 17. 34), speaking of the attendants of Bacchus, calls them Pans: "Capripedes calamo Panes hiante canent." Ovid (Met. i. 193) speaks of the Fauns and Satyrs, and again (vi. 392 sq.) makes the Fauns and Satyrs brothers; whereas Faunus was only a Latin deity. Lucian describes the Satyrs as being ὀξεῖς τὰ ὦτα, but only describes Pan as having the lower extremities like a goat, τὰ κάτω αἰγὶ ἐοικώς. It is vain therefore trying to trace any consistency in the poets' conceptions of these uncouth divinities.

9. *Fas pervicaces est*] 'Fas est' is equivalent to δυνατόν ἐστι. The power as well as the permission of the god is given: "Fas nunc non significat *licet* sed *possibile*" (Porph.). ['Pervicaces:' Comp. C. iii. 3. 70. Epod. xvii. 14.]

10. *lactis—mella*] The same attribute that made Dionysus the god of wine, also gave him milk and honey as his types. He represented the exuberance of nature, and was therein closely connected with Demeter. Euripides (Bacchae, 704 sqq.) may be consulted, and Plato (Ion, p. 534, A): αἱ Βάκχαι ἀρύτονται ἐκ τῶν ποταμῶν μέλι καὶ γάλα κατεχόμεναι, ἔμφρονες δὲ οὖσαι οὔ. Any traveller in the East can tell of honeycombs on the trees as curiously

Fas et beatae conjugis additum
Stellis honorem tectaque Penthei
Disjecta non leni ruina,
Thracis et exitium Lycurgi.
Tu flectis amnes, tu mare barbarum,
Tu separatis uvidus in jugis
Nodo coërces viperino
Bistonidum sine fraude crines:
Tu, cum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala;
Quamquam choreis aptior et jocis
Ludoque dictus non sat idoneus
Pugnae ferebaris: sed idem
Pacis eras mediusque belli.

ought as those in garden-hives. Virgil
's (Ec. iv. 30): "Et durae quercus
labunt roscida mella.'
12. *iterare*] Forcellini does not notice
s instance, but quotes others from Plautus,

this description of Bacchus cha
lion and fighting with Rhoetus,
is Rhoecus in the editions of La
Cruquius (who follows a corre
oldest Blandinian MS.), Baxt

[redacted]

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

Horace, who rarely sinks below himself. I think he was more likely to do so in attempting a dithyrambic flight than at any other time.

30. *leniter atterens caudam*] 'Gently brushing his tail against—' what? ask the critics, puzzled by the preposition. Orelli says against his own belly! ['On the ground,' says Ritter, who still seeks a solution of the great problem.] There is a notion of tameness and pleasure in the action. 'As you came he gently wagged his tail, as you departed he licked your feet.' 'Ter-' is to turn or wag, and 'adter-' is to wag at or towards.

31.] 'Trilingui ore' means no more than 'three mouths,' as ἑκατομπόδων Νηρῄδων signifies the hundred Nereids (Soph. Oed. Col. v. 717. [Three tongues in one mouth, as Naeke thinks, quoted by Ritter, for Horace allows only one head to Cerberus, C. iii. 11. 17, and C. ii. 13. 34.] Dionysus was called by the Greeks χρυσόκερως, and this symbol of power, common to the Greeks as well as to all the nations of the East (see the Hebrew Scriptures passim), was adopted probably from this divinity by Alexander the Great and his successors, on whose coins it is represented. Compare C. iii. 21. 18: "Viresque et addis cornua pauperi." [See Epod. xi. 13 n., and Ritter's note on 'aureo cornu.']

CARMEN XX.

This ode has none of the appearance to my mind of having been written, like the last of the third book, for the purpose of closing and commending a completed work, as those affirm who believe the first two books were published separately. There does not appear to be any method in the arrangement of the odes between the introductory one of the first book and the last of the third (with the exception of the first six of that book which are evidently connected with one another); and the position of this is probably as accidental as that of others. This ode appears to have been written impromptu, and I think the style is mock-heroic, or but half serious, though Horace had at least as much right as others to commend his poetry and to be conscious of his own powers. Various specimens of self-commendation, on the part of the poets, are quoted by Dillenbr., beginning with Ennius' famous verses,—

"Nemo me lacrumis decoret nec funera fletu
Faxit. Cur? Volito vivu' per ora virûm."

I think 'quem vocas' refers to some particular invitation of Maecenas, and that the ode was the result of that invitation, which opinion I had expressed before I met with Dillenbr.'s comments on this ode in his Qu. Hor. (1841, Bonn). He there treats it as an outburst of youthful spirits on the occasion of Maecenas' first invitation (Sat. i. 6). The epithet 'dilecte,' implying long familiarity, is opposed to this view, and Dillenbr. says nothing about it in his edition of Horace, though he there treats the ode as a juvenile production. I do not see any reason to agree with him as to that particular point.

ARGUMENT.

On a fresh strong wing shall I soar to heaven far above envy and the world. Whom thou, dear Maecenas, delightest to honour, Styx hath no power to detain. Even now my plumage is springing, and I am ready to fly away and sing in distant places, and to teach barbarous nations. No wailings for me: away with the empty honours of a tomb.

NON usitata nec tenui ferar
Penna biformis per liquidum aethera
  Vates, neque in terris morabor
    Longius, invidiaque major
Urbes relinquam. Non ego, pauperum
Sanguis parentum, non ego quem vocas,
  Dilecte Maecenas, obibo
    Nec Stygia cohibebor unda.
Jam jam residunt cruribus asperae
Pelles, et album mutor in alitem
  Superne, nascunturque leves
    Per digitos humerosque plumae.
Jam Daedaleo ocior Icaro
Visam gementis litora Bospori
  Syrtesque Gaetulas canorus
    Ales Hyperboreosque campos.

on usitata] Aristophanes makes the inesias say (Av. 1372) :—

ομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι αις.

meaning of 'biformis' the interpre-

'vocant' instead of 'vocas,' and to the preceding words, 'paup guis parentum,' as "quem rod libertino patre natum" (Sat. i. 6 there is no authority or reason change. It was on the strengt

[redacted]

Me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
Noscent Geloni, me peritus
Discet Hiber Rhodanique potor.
Absint inani funere neniae
Luctusque turpes et querimoniae;
Compesce clamorem ac sepulcri
Mitte supervacuos honores.

"Multa Dircaeum levat aura cycnum."
(C. iv. 2. 25.)

The bird therefore that Horace means cannot be mistaken. Virgil (Ec. ix. 27) has—

"Vare tuum nomen—
Cantantes sublime ferent ad sidera cycni."

Plato (Rep. x.) speaks of the spirit of Orpheus taking the shape of a swan: *ἰδεῖν μὲν γὰρ ἔφη ψυχὴν τήν ποτε Ὀρφέως γενομένην κύκνου βίον αἱρουμένην.* On the Hyperboreans, see Müller (Dorians ii. 4, § 6). Pindar calls them *Ἀπόλλωνος θεράποντες* (Ol. iii. 16), to whom they sacrificed asses (Pyth. x. 34). There was a mystery attached to the distant regions of the north, to which Pindar says no man ever found the way by land or sea:

ναυσὶ δ' οὔτε πεζὸς ἰὼν ἂν εὕροις
ἐς Ὑπερβορέων ἀγῶνα θαυματὰν ὁδόν.

And, though Perseus went there, it was with the divine help, with which the poet piously observes any thing may be done. They did not however neglect the Muses:—

Μοῖσα δ' οὐκ ἀποδαμεῖ
τρόποις ἐπὶ σφετέροισι, παντᾶ δὲ χοροὶ παρθένων
λυρᾶν τε βοαὶ καναχαί τ' αὐλῶν δονέονται.

They were a happy race, *ἀνδρῶν μακάρων ὅμιλος*; a sacred family, *ἱερὰ γενεά*, free from old age, disease, and war. Compare Pliny (N. H. iv. 26).

19. *peritus*] Here the meaning is 'instructed,' as 'juris peritus' is one instructed and skilled in the law. Horace means that barbarous nations will become versed in his writings: 'mei peritus me discet' is perhaps the full sentence. But why he should class those who drank of the waters of the Rhone (of which many Romans might drink also) with the barbarians mentioned is not easy to understand. As far as I can see, the adaptation of the name to the metre is the only way of accounting for it. By Hiber is probably meant the Caucasian people named Iberi. [But he may mean the Iberi of Spain, who were Romanized like the natives on the Rhone in the Roman Provincia.] The mode of expression for the inhabitants of a country, as those who drink of their national river, is repeated twice (C. iii. 10. 1):

"Extremum Tanain si biberes, Lyce;"

and (C. iv. 15. 21),

"Non qui profundum Danubium bibunt."

It may be observed here, as well as any where else, how frequently Horace ends the third verse of the Alcaic stanza with a word that belongs immediately to the last word of the stanza. The remark is Dillenbr.'s, and it is worth attending to. The Daci were not finally subdued till the reign of Trajan. But see C. ii. 9. 23 n.

24. *supervacuos*] The prose-writers before Pliny used the form 'supervacaneus.' Forcellini quotes one passage from Cicero (de Nat. Deor. i. 33), in which he says some editions have 'supervacuus.' All modern editions have the other form. [As to absence of lamentation over a death which left no body for interment, compare the verses of Ennius (Introduction).]

Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

CARMEN I.

About A.U.C. 728.

and the five following odes are generally admitted to be among the f
of Horace's manner, and it appears to me that in this didactic styl
of his own character and genius. It is, as far as we know, entirel
is no opinion from which I more entirely dissent than this of Fra
ii poesis lyrica et ex ipsius sententia dici et haberi potest amatoria" (
Buttmann's sentence, which goes into the other extreme, appears to
the truth, unless he limits it, as I believe he really meant to do, to th
e thinks his strongest. "Non-reality," he says, "is an essential feature
The fact appears to be, that reality was so much a part of Horace's
never so great as when he wrote on some real subject, something th

[redacted]

Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis
  Clari Giganteo triumpho,
    Cuncta supercilio moventis.
Est ut viro vir latius ordinet
Arbusta sulcis, hic generosior
  Descendat in Campum petitor,
    Moribus hic meliorque fama
Contendat, illi turba clientium
Sit major: aequa lege Necessitas
  Sortitur insignes et imos;
    Omne capax movet urna nomen.
Districtus ensis cui super impia
Cervice pendet non Siculae dapes

1. *Odi profanum vulgus*] The first stanza is an imitation of the language used by the priests at the mysteries. There is a parody on the same in the Frogs of Aristophanes (353 sqq.):—

εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν
ὅστις ἄπειρος τοιῶνδε λόγων ἢ γνώμην μὴ καθαρεύει
ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν.

'Favere linguis,' like εὐφημεῖν, in its first meaning seems to signify the speaking words of good omen. But it came as commonly to signify total silence. ['Linguis' is the ablative. The Romans sometimes said 'lingua,' or 'ore favere.'] Horace speaks as if he despaired of impressing his precepts on any but the young, and bids the rest stand aside as incapable of being initiated in the true wisdom of life.

3. *Musarum sacerdos*] Ovid calls himself the same (Amor. iii. 8. 23):—

"Ille ego Musarum purus Phoebique sacerdos."

[5. *in proprios greges*] Caesar has this use of 'imperium in greges,' 'power over,' in B. G. vi. 19, 'in uxores potestatem.']

7. *triumpho, cuncta*] There is some abruptness in this, which Cunningham removes by inserting 'et.'

9. *Est ut*] This is equivalent to ἔστιν ὡς, 'it may be.' Bentley prefers 'esto ut,' and Cruquius' Scholiast says in his note, as we have it, 'est pro sit.' He appears to have read 'esto.' 'Esto' without 'ut' occurs in Sat. i. 6. 19. ['Arbusta' are the vines in the vineyard.]

11. *Descendat in Campum*] The comitia centuriata at which the election of magistrates took place was held in the Campus Martius, from whence, Tacitus says (Ann. i. 15), the Comitia were removed by Tiberius to the senate, meaning that the senate chose the magistrates, under his dictation. But in the time of Augustus the form of comitia continued in the Campus Martius. (Sueton. August. c. 56.)

13. *Contendat*] This verb is used sometimes as a transitive verb for 'petere,' as in Cic. in Verr. (ii. 2. 53), "Hic magistratus a populo summa ambitione contenditur."

16. *Omne capax*] Compare C. ii. 3. 26, and likewise i. 4. 13; ii. 18. 32.

17. *Districtus ensis*] Some MSS have 'destrictus,' which most editors adopt. Cruquius inserts 'districtus' in his text, and Heindorf supports it on S. ii. 1. 41, where it occurs again. The Scholiasts, according to the text in Ascensius, have the same word, which is probably the right one, as signifying the separation of two things which have been joined. But the point is doubtful. [Ritter and Keller have 'destrictus.']

18. *Siculae dapes*] Plato (de Rep. iii. p. 404, § 13, Becker) speaks of Συρακοσίαν τράπεζαν καὶ Σικελικὴν ποικιλίαν ὄψου, where Ast says "pervulgatae sunt luxuriosae mensae Σικελικαί, Συβαριτικαί, Ἰταλικαί et Χῖαι." Plautus, in the prologue to the Rudens (v. 53), says—

"Infit lenoni suadere ut secum simul
Eat in Siciliam, ibi esse homines voluptuarios
Dicit."

Dulcem elaborabunt saporem,
Non avium citharaeque cantus
Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit umbrosamque ripam,
Non Zephyris agitata Tempe.
Desiderantem quod satis est neque
Tumultuosum sollicitat mare,
Nec saevus Arcturi cadentis
Impetus aut orientis Haedi,
Non verberatae grandine vineae
Fundusque mendax, arbore nunc aquas
Culpante nunc torrentia agros
Sidera nunc hiemes iniquas.
Contracta pisces aequora sentiunt
Jactis in altum molibus; huc frequens
Caementa demittit redemptor
Cum famulis dominusque terrae

elaborabunt] The old editions have ...orarunt,' as referring to Damocles.

the beginning of October.

29. *verberatae grandine vineae*]

Fastidiosus. Sed Timor et Minae
Scandunt eodem quo dominus, neque
Decedit aerata triremi, et
Post equitem sedet atra Cura.
Quodsi dolentem nec Phrygius lapis
Nec purpurarum sidere clarior
Delenit usus nec Falerna
Vitis Achaemeniumque costum,
Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

"Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum."

The walls were faced on each side with stone, and loose [or broken] stones (caementa) were thrown in between. 'Frequens' goes with 'cum famulis,' according to Doering, and means 'cum frequenti famulorum turba.' Others say it means 'frequenter.' I think it means this, or 'many a redemptor.' 'Redimere' was said of one who undertook to perform certain work for a stipulated price. The only case in which the person who paid was called 'redemptor' was that of the public revenue, the farmers of which were said 'redimere vectigalia' or 'emere' (Cic. in Verr. ii. 3. 12). See C. ii. 18. 17 n.

39. *triremi, et*] Bentley prefers omitting the 'et' for the sake of his ears, and substitutes 'postque.' The 'aerata triremis' was the rich man's private yacht [or the war-galley rather].

41. *Phrygius lapis*] See C. ii. 18. 3 n.

43. *delenit*] The MSS. and editors vary between this form and 'delinit.' The expression 'purpurarum usus sidere clarior' is uncommon. The first two words, which belong properly to 'purpurarum,' are transferred to 'usus'—'the enjoyment or possession of purple (purple vestments) brighter than a star:' which, though 'sidus' should be taken for the sun, as it may be, is rather a singular comparison.

44. *Achaemeniumque costum*] See C. ii. 12. 21. 'Que' is the reading of the MSS., and there being no opposition it is the right reading, though Bentley will have 've.'

47. *permutem*] See C. i. 17. 2.

CARMEN II.

About A.U.C. 728.

In addition to the general argument noticed before, Franke discovers in verses 19, 20, an indication of the date of this ode, supposing Horace to allude to Augustus' expressed intention of laying down his power in A.U.C. 726. I do not see any necessary connexion.

The purpose of this ode is to commend public and social virtue, and the opening shows that it is a continuation of the preceding ode.

ARGUMENT.

Contentment is to be learned in arms and danger. To die for our country is glorious, and death pursues the coward. Virtue is superior to popular favour or rejection, and opens the way to the skies, and rises above the dull atmosphere of this world. Good faith too has its reward, and I would not be the companion of the man who neglects it, lest I share his sure reward.

ANGUSTAM amice pauperiem pati
Robustus acri militia puer
Condiscat, et Parthos feroces
Vexet eques metuendus hasta,
Vitamque sub divo et trepidis agat
In rebus. Illum ex moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo
Suspiret, eheu, ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.
Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis juventae
Poplitibus timidoque tergo.

1. *amice*] Some MSS., which Lambinus and Bentley follow, read 'amici;' and the ancient title 'ad amicos' shows that the Grammarians who first affixed that title had 'amici' before them. And Acron says,

suited to an ode addressed t[...] than to any other. To them [...] inspiring, but hardly to o[...] Helen, looking out with her d[...] the walls of Troy (Il. iii. 139 [...]

[redacted]

Virtus repulsae nescia sordidae
Intaminatis fulget honoribus,
  Nec sumit aut ponit secures
    Arbitrio popularis aurae.
Virtus recludens immeritis mori
Caelum negata tentat iter via,
  Coetusque volgares et udam
    Spernit humum fugiente penna.
Est et fideli tuta silentio
Merces: vetabo qui Cereris sacrum
  Vulgarit arcanae sub isdem
    Sit trabibus fragilemve mecum

Bentley's reason is odd,—that there was no need for death to strike in more than one place: one would be enough. "Quod sane argutius!" says Jani. 'Tergo' is not opposed to 'poplitibus,' but coupled with it, and 'timido' applies to both (C. i. 2. 1 n.). [But the 've' denotes either of two ways of being wounded.]

17. *Virtus repulsae nescia sordidae*] 'Nescia' seems to mean 'unconscious of,' because 'indifferent to' the disgrace of rejection, which, if disgraceful to any, is not so to the virtuous, but to those who reject them. Dillenbr. interprets otherwise, that the virtuous do not seek honours, and therefore do not know the discredit of defeat; but that is contrary to fact, and therefore not likely to be Horace's meaning.

18. *Intaminatis*] This word has not been found elsewhere. Like 'contaminatus,' 'attaminatus,' it is derived from the obsolete word 'tamino,' and contains the root 'tag' of 'tango' as 'integer' does. 'In-contaminatis' is the reading of a few MSS. H. Stephens (Diat. ii. 1) says, "Ex quam plurimis manuscriptis exemplaribus afferri videmus 'incontaminatis,'" which is perhaps not true. Cruquius adopts it in his text (Orelli says "e Codd.," but I think he is mistaken, for Cruquius notices none in his commentary, where he has 'intaminatis'), and his Scholiast had the same reading. The other Scholiasts had 'intaminatis,' which is the reading of all the editions I have seen, except those of Cunningham and Sanadon. Lambinus and Bentley edit this, but prefer the other; but the latter sufficiently answers his own and the only argument against the received reading, by asking, "Are there not other words in Horace, Cicero, and others, which, through the loss of so many writers, we find nowhere else?"

20. *Arbitrio popularis aurae*] This means that the popular judgment is like a shifting breeze, setting now this way, now that, as in Virgil (Aen. vi. 817):—

"Nimium gaudens popularibus auris,"

and in Lucan (i. 132):—

"Totus popularibus auris
Impelli plausuque sui gaudere theatri."

Compare for the sentiments C. iv. 9. 39 sqq.

25. *Est et fideli tuta silentio*] Simonides, in the same poem (Bergk says, p. 767) from which the former quotation comes (v. 14 n.), says—

ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας,

which words Augustus was acquainted with and approved. When Athenodorus was about to leave his camp he embraced the emperor and said, "O Caesar, whenever thou art wroth, say nothing, do nothing, till thou hast gone over in thy mind the twenty-four letters of the alphabet." Whereupon the emperor took him by the hand and said, "I have need of thee still;" and he detained him a whole year, saying, "Silence too hath its safe reward." (Plut. Apophthegm. Reg. et Imper. Caesar. Aug. 7.) Secrecy is a sign of good faith, and not an easy one to practise. Horace's indignation is levelled against the breaking of faith generally, and the divulging of the secrets of Ceres (whose rites, however, it appears were only attended by women) is only mentioned by way of illustration. Doering suggests, by way of accounting for the introduction of this particular virtue, that some notorious act of treachery is referred to indirectly. But the introduction of that virtue does not require an apology. There are few moral qualities that can be said to take precedence of it.

Solvat phaselon; saepe Diespiter
Neglectus incesto addidit integrum.
Raro antecedentem scelestum
Deseruit pede Poena claudo.

the basis of friendship, as Cicero says,
without it society cannot exist. (Com-
S. i. 4. 84 n.) It is possible that
ace had heard Augustus repeat his
urite axiom. Mitsch. quotes Calli-
hus (Hymn. ad Cer. 118):

δάματερ μὴ τῆνος ἐμοὶ φίλος ὃς σοι
ἀπεχθὴς
η μήδ' ὁμότοιχος.

ipides (Elect. 1354) has:

οὕτως ἀδικεῖν μηδεὶς θελέτω,
μηδ' ἐπιόρκων μέτα συμπλείτω.

way of speaking seems to have been
erbial. Compare Aesch. S. c. T. 602
There were no mysteries among the
ans corresponding to the Eleusinian or
of the other Greek Μυστήρια. But
ro, anathematizing Verres at the close
is last oration, speaks of the rites of
s and Libera ("quam eandem Proser-
m vocant," Verr. ii. 4. 48), as those

confirmation of it. Ritter wh
gilemque' says that 'sub iisde
means 'in eadem nave sive fir
firma,' and that the idea of
creased by the words 'fragil
selon,' for the 'phaselus' is
long vessel, which is easily
Horace meant all this, he wa
trifler. But the poet means th
not live under the same roof
man, and he would not sail wit
so it is indifferent whether he
or 'or,' though according to
dence he said 'and.' 'Fragiler
a poetical representation of th
navigation.] In respect to 'D
C. i. 34. 5 n.

32. *Deseruit pede Poena cla*
Agam. 57:

τῶνδε μετοίκων, ὑστερό
πέμπει παραβᾶσιν Ἐριν

The same expression occurs

[redacted]

Augustus, and the speech is not destitute of such oratorical power as the case admitted of. It also contains indirect exhortations to abstinence and contentment, and so bears on the general scope of these odes. Suetonius, in his life of C. Julius Caesar (c. 79), says it was generally reported he meant to transfer the seat of empire to Alexandria (in Troas probably, not the Egyptian city) or to Ilium. Lucan ascribes to him the same intention, and makes him say (ix. 997),

> "Restituam populos: grata vice moenia reddent
> Ausonidae Phrygibus, Romanaque Pergama surgent."

Whether such was really the case or not, it appears that at the time such a transfer was not considered too absurd to be spoken of. We know that the abandonment of the mother city for Veii had its advocates, who were not influenced solely by the superior attractions of the city, but by dislike to the institutions of Rome and to laws which could only be got rid of by such a change. We can easily believe that in Horace's time among the remedies proposed for the evils of the state some may have freely spoken of transferring the seat of government to another spot, and that the site of Troy, the city of their supposed ancestors and the fountain of their race, may have been fixed upon for that purpose. To meet the spirit of avarice in some, and restlessness in all that would be mixed up with such a notion, seems to have been Horace's purpose. One of Orelli's Berne MSS. has this inscription, "Ad Musas de Augusto qui in proposito videtur perseverare," as if Augustus had entertained a desire and intention like the above, and some commentators have taken up that notion. If it had been the case, there is no likelihood that Horace would have taken this occasion and means of dissuading him. I believe, as I said before, he wrote these odes, if not by the emperor's desire, to second his efforts, and with his approval.

Justin describes the meeting of the Roman soldiers with the people of the Troad, when Scipio landed in Asia in his expedition against Antiochus: "Cum igitur ab utrisque bellum pararetur ingressique Asiam Romani Ilium venissent, mutua gratulatio Iliensium ac Romanorum fuit; Iliensibus Aeneam ceterosque cum eo duces a se profectos, Romanis se ab his procreatos referentibus; tantaque laetitia omnium fuit quanta esse post longum tempus inter parentes et liberos solet. Juvabat Ilienses nepotes suos Occidente et Africa domita Asiam ut avitum regnum vindicare, optabilem Trojae ruinam fuisse dicentes, ut tam feliciter renasceretur: contra Romanos avitos Lares ut incunabula majorum, templaque ac deorum simulacra inexplebile desiderium videndi tenebat" (31. 8).

ARGUMENT.

The upright man and firm no terrors can drive from his purpose. Through this virtue Pollux, Hercules, Augustus, Bacchus, have been translated to the skies. Romulus likewise, at the instance of Juno, who thus addressed the assembled gods: "Ilium hath paid the penalty of the founder's crime. That impious umpire and his foreign strumpet have overthrown it. But his beauty is gone; Priam's perjured house hath fallen; the war our quarrels protracted is at an end. My wrath then I remit. Let Mars have my hated grandson, let him come among us: only let seas roll between Ilium and Rome, and let the exiles reign where they will; let their Capitol stand, and the Mede own their sway; but let the tomb of Priam and of Paris be the lair of beasts. From Gades to the Nile let her be feared, but let her learn to despise the gold that lies buried in the ground. Let her stretch her arms to the limits of the earth, to the stormy north and the fiery east, but let her not dare to repair the walls of Troy. On an evil day would she rise again: thrice let her rise, thrice should she fall by the power of Jove's sister and spouse."

But hold, my Muse, nor bring down such themes to the sportive lyre.

JUSTUM et tenacem propositi virum
Non civium ardor prava jubentium,
Non voltus instantis tyranni
Mente quatit solida, neque Auster
Dux inquieti turbidus Hadriae,
Nec fulminantis magna manus Jovis;
Si fractus illabatur orbis,
Impavidum ferient ruinae.
Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas,
Quos inter Augustus recumbens
Purpureo bibit ore nectar.
Hac te merentem, Bacche pater, tuae
Vexere tigres indocili jugum
Collo trahentes; hac Quirinus
Martis equis Acheronta fugit,
Gratum elocuta consiliantibus
Junone divis: Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit

In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.
Jam nec Lacaenae splendet adulterae
Famosus hospes nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit,
Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras et invisum nepotem
Troica quem peperit sacerdos
Marti redonabo; illum ego lucidas
Inire sedes, ducere nectaris
Succos, et adscribi quietis
Ordinibus patiar deorum.
Dum longus inter saeviat Ilion
Romamque pontus qualibet exsules
In parte regnanto beati;
Dum Priami Paridisque busto

[19. *incestus*] Literally, 'unchaste.' Paris was an adulterer. C. i. 15. 19.]

21. *ex quo*] The fall of Troy was determined from the time of Laomedon's crime.

23. *damnatum*] Bentley conjectures 'damnatam,' lest there should be any doubt whether Horace meant to say 'Ilion damnatum,' or 'pulverem damnatum.' I do not think there can be any doubt. The feminine form 'Ilios' occurs in Epod. xiv. 14. [Ritter follows Bentley.]

25. *adulterae*] It is doubtful whether this is the dative or genitive case. Doering thinks the former; Orelli the latter.

28. *refringit*] 'Repels.'

29. *ductum*] 'Ducere' and 'trahere' for 'producere' and 'protrahere,' are usages well known. ['Resedit,' from 'residĕre,' means 'has settled down,' 'subsided,' as in Virgil, G. ii. 480; Aen. vi. 407.]

32. *Troica*] There is no authority for 'Troïa;' but Bentley adopts it here and in C. i. 6. 14; also Jani and Fea, the way having been led by Heinsius. There is much scorn in Juno's language, as in the words 'mulier peregrina,' 'Troica sacerdos,' 'fatalis incestusque judex,' 'exsules.'

33. *redonabo*] This word occurs only here and in C. ii. 7. 3.

34. *ducere nectaris*] Many MSS. have 'discere,' and Porphyrion explains it, "assuescere saporibus nectaris." But 'succus' means juice, not flavour, and to that sense 'ducere' is well suited. The same mistake appears in some of the MSS. in Ovid (A. Am. iii. 353):—

"—— telorum ducere jactus
Ut sciat."

Dillenbr., among others, has 'discere' [and Keller.] I do not like it at all, in the face especially of the very common use of 'ducere,' in this sense of quaffing. So the Greeks used ἕλκειν and σπᾶν, both of which occur in one verse of Euripides (Cycl. 417),

ἔσπασέν τ' ἄμυστιν ἑλκύσας.

35. *quietis ordinibus—deorum*] This savours of the Epicureanism Horace had learnt in early life; "deos didici securum agere aevum." (S. i. 5. 101.) ['Adscribi:' the usual word for expressing addition to a list or roll, as 'adscribere in civitatem or civitati,' to enroll a man as a citizen.]

40. *Priami—busto*] Priam had no tomb according to Virgil (Aen. ii. 557), but we need not quarrel with Horace for that. The whole plain of Troy, says Dillenbr., was in a sense his tomb. Electra represents Aegisthus as leaping on her father's

Insultet armentum et catulos ferae
Celent inultae, stet Capitolium
Fulgens, triumphatisque possit
Roma ferox dare jura Medis.
Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus,
Aurum irrepertum et sic melius situm
Cum terra celat spernere fortior
Quam cogere humanos in usus
Omne sacrum rapiente dextra,
Quicunque mundo terminus obstitit
Hunc tangat armis, visere gestiens
Qua parte debacchentur ignes,
Qua nebulae pluviique rores.
Sed bellicosis fata Quiritibus
Hac lege dico, ne nimium pii
Rebusque fidentes avitae
Tecta velint reparare Troiae.

Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
Excisus Argivis, ter uxor
Capta virum puerosque ploret.
Non hoc jocosae conveniet lyrae:
Quo, Musa, tendis? Desine pervicax
Referre sermones deorum et
Magna modis tenuare parvis.

from Homer (Il. xvi. 432):—

Ἥρην δὲ προσέειπε κασιγνήτην ἄλοχόν τε.

65. *murus aëneus*] Horace is partial to this epithet. See Epp. i. 1. 60: 'Hic murus aëneus esto;' and C. iii. 9. 18; and 16. 1. It means no more than strength and stability. Gellius (ii. 3) says it was written 'ahenus,' the aspirate being introduced in this as in other words which he mentions for no other reason "nisi ut firmitas et vigor vocis quasi quibusdam nervis additis intenderetur." But as he applies the same remark to 'onera,' 'onustum,' 'lacruma' (which he writes 'lachryma'), we must suppose that the MSS. he followed were none of the best. But his remark confirms Bentley's on S. ii. 3. 183, where he deserts the received reading 'aut aeneus,' and adopts 'et aëneus,' saying, "necessaria est sane haec emendatio: nusquam enim aeneus trisyllabon apud veteres poetas invenias (nisi forte ubi prave ediderunt pro 'aereus'), sed ubique est aut 'aëneus' aut 'aënus.'"

66. *Auctore Phoebo*] Bentley would like to change 'auctore' into 'structore,' but would not object to 'ductore,' because Horace says elsewhere,

"—— potiore ductos
Alite muros;"

and Virgil says (Aen. i. 423), 'pars ducere muros.' Horace might as properly say 'auctore Phoebo,' as Virgil 'Troiae Cynthius auctor' (G. iii. 36).

69. *Non hoc jocosae conveniet*] The MSS. vary greatly in these words: 'haec conveniunt' is the reading of most editions, 'hoc conveniet' of most MSS., including the Berne and Blandinian.

CARMEN IV.

About A.U.C. 728.

Pursuing his purpose, Horace here commends the power of wisdom and learning in subduing brute force and violent passions. If A.U.C. 728 be the year in which Horace met with his accident (C. ii. 13), this ode could not have been written before that year, for the circumstance is referred to in v. 27. The expedition intended for Britain, but turned against Spain, took place that year, and seems to Franke to be alluded to in the ninth stanza. A Parthian expedition was in contemplation at the same time. The allusions to violent men unrestrained by the Muses appear to the same writer to have reference to Cornelius Gallus and M. Egnatius Rufus, both disaffected men, the former of whom destroyed himself, and the latter conspired against Augustus' life, both in the above year (Dion. Cass. liii. 23, 24). This may or may not be true, but it is consistent with the notion, which some chronologies are not, that all these six odes were written about the same time. That Horace was still a frequenter of Baiae appears from v. 24. But when he wrote Epp. i. 15, which was probably composed A.U.C. 731, he had been forbidden by the doctor to go there, which Franke also notices as limiting the date of the ode.

ARGUMENT.

Come down, Calliope, and sing a lofty strain. Is it a dream, or am I wand Muses' grove? I was a child, and tired with play I lay down to sleep on hills. There doves made me a covering of leaves, and I slept safe, and well wonder how the gods were present with me. Yours am I, ye M Sabine hills, at Tibur, at Praeneste, or at Baiae. Because I love your fo your choir I perished not when the battle was turned, nor by the accurs in the Sicilian waters. Be ye with me and I will visit the mad Bosporu of the East, the savage Briton, the Concan, the Geloni, and the Tanais Ye refresh Augustus when he brings back his weary troops from the wa your counsels, and in peace is your delight. We know how that bold struck terror into the heart of Jove; but what was their strength agai of Pallas? 'Twas that which drove them back, though Vulcan too, an Apollo with his bow, were there. Brute force falls self-destroyed: the violence, but tempered strength they promote: let Gyas be my witnes seducer, Earth mourning for her sons, Aetna with ever-burning and u flame, the vulture of Tityus, and the chains of Peirithous.

Descende caelo et dic age tibia
Regina longum Calliope melos,
Seu voce nunc mavis acuta,
Seu fidibus citharaque Phoebi.
Auditis, an me ludit amabilis

[redacted]

Texere, mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae
Saltusque Bantinos et arvum
Pingue tenent humilis Forenti,
Ut tuto ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans.
Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Praeneste seu Tibur supinum
Seu liquidae placuere Baiae.
Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non exstinxit arbos,
Nec Sicula Palinurus unda.
Utcunque mecum vos eritis, libens
Insanientem navita Bosporum
Tentabo et urentes arenas
Litoris Assyrii viator;

remains the difficulty about the first syllable. As to the passage in Juvenal, S. iv. 27, 'Apulia vendit,' see Macleane, 2nd ed. "Quid multa?" says Ritter, "pro 'Apuliae' scribendum est 'Dauniae' = 'Apulae,' suadentibus Düntzero et Paldamo." Keller has 'nutricis ... limina * Pulliae.' Horace's nurse, I suppose. His note shows the various attempts to mend the verse; some of them as absurd as they can be. See C. iii. 24. 4 n.] The difference in the quantity of the first syllable of 'Apulo' and 'Apuliae' is not singular. The word Sicanus is used as three different feet. Italus has the first syllable long or short.

11. *Ludo fatigatumque somno*] Some other word like 'oppressum' must be understood for 'somno.' It is a translation of *καμάτῳ ἀδδηκότες ἠδὲ καὶ ὕπνῳ* (Il. x. 98). Acherontia, Bantia, and Forentum were neighbouring towns, and still retain their names under the forms Acerenza, Banzi, Forenza. Stories such as Horace has here invented for himself are told of Stesichorus, Pindar, Aeschylus, Plato. That which Pausanias (ix. 23) tells of Pindar is very like this.

[13. *quod foret*] 'To be a wonder.']

17. *Ut—dormirem*] This is connected with 'mirum;' 'how I slept.'

22. *Tollor*] Ovid uses the word (Met. vii. 779):—

"Collis apex medii subjectis imminet arvis:
Tollor eo."

'Seu' is understood after 'vester.' The epithet 'liquidae,' applied to Baiae, expresses the clearness of the atmosphere. (Epp. i. 1. 83.)

[23. *Praeneste*] 'Gelida Praeneste,' Juv. S. iii. 190, because it was situated high, Aen. vii. 682. 'Tibur' is 'pronum,' Juv. S. iii. 192.]

27. *Devota—arbos*] See C. ii. 13. And as to Philippi, C. ii. 7. 9. 'Devota,' 'cursed,' Newman. Comp. Epod. xvi. 9.]

28. *Nec Sicula Palinurus unda*] Horace's escape from shipwreck off Cape Palinurus is nowhere else related; and his biographers have been much perplexed as to the period of his life to which it ought to be referred. A suggestion which has been pretty confidently put forth (Class. Mus. ii. 205), that Horace was with the expedition against Sex. Pompeius, A.U.C. 718, in which many vessels were lost off Cape Palinurus, is inconsistent with the silence which Horace always maintains on the subject, and it is most improbable. Acron's comment is of no value: "Redeuntem se Horatius de Macedonia periclitatum dicit." 'Sicula unda' for the Tus-

Visam Britannos hospitibus feros
Et laetum equino sanguine Concanum,
Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.
Vos Caesarem altum, militia simul
Fessas cohortes addidit oppidis,
Finire quaerentem labores
Pierio recreatis antro.

can Sea is an unusual limitation. It must not be confounded with Mare Siculum. Palinurus on the western coast of Lucania is Capo di Palinuro.

31. *urentes*] There is a reading 'arentes.' Acron read 'urentes,' as it appears. Four of Orelli's best MSS., with the Leiden of the tenth century, have the same. He prefers it as less otiose, and because all sands are dry, but all do not burn as the Syrian beach does. There is not much in this argument. The participle of a transitive verb is not commonly used as an epithet by Horace; and if 'urentes' is neuter, it is not less idle than 'arentes,' which Bentley, Lambinus, and Cruquius prefer. Authority is in favour of 'urennais, Don.]

38. *addidit*] The MSS. ap
almost equally divided between
ing and two others, 'abdidit' a
dit;' and Bentley, with Fea an
prefers the last. In A.U.C.
the conquest of the Salassi (
135 and Dion Cassius liii. 2
tus assigned their territory to s
praetorian troops, and there
Augusta Praetoria (Aosta), and
same time lands were assigned
in Lusitania, on which they bu
Emerita (Merida). 'Reddidit
right, but 'addidit' is a word
like case by Tacitus (Ann. xiii.
loniae Capua atque Nuceria a

[redacted]

Vos lene consilium et datis et dato
Gaudetis almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit caduco,
Qui terram inertem, qui mare temperat
Ventosum, et urbes regnaque tristia
Divosque mortalesque turbas
Imperio regit unus aequo.
Magnum illa terrorem intulerat Jovi
Fidens juventus horrida brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo.
Sed quid Typhoëus et validus Mimas,
Aut quid minaci Porphyrion statu,
Quid Rhoetus evolsisque truncis
Enceladus jaculator audax

(with Zeus), are all mixed up together in the description which follows. Virgil has given a description (Georg. i. 279 sqq.) where the Titans (Coeus and Iapetus), Typhon and the Aloïdae, are brought together with little distinction. But neither Horace nor Virgil was writing a mythological history, and in this description of Horace there is great power. Aeschylus (P. V. 358):

> ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος
> καταιβάτης κεραυνὸς ἐκπνέων φλόγα,

where *καταιβάτης* explains 'caduco.' (See C. ii. 13. 11.)

[45. *inertem*] Comp. 'bruta tellus,' C. i. 34. 9.]

46. *urbes*] For this Bentley unauthorized substitutes 'umbras.' A distinction is drawn by some between 'temperat' and 'regit,' as if one only applied to inanimate objects, the other to gods and men. But there is no such distinction in C. i. 12. 15, where 'temperat' governs 'res hominum ac Deorum,' as well as 'mare ac terras mundumque.'

50. *Fidens juventus horrida*] Orelli prefers taking 'horrida' with 'brachiis.' I think it should be taken as an epithet of 'juventus,' leaving 'fidens' to govern 'brachiis' as a participle. It appears to be an imitation of Homer's χείρεσσι πεποιθότες (Il. xii. 135). ['Illa,' 'those horrible youths,' the giants, as Ritter remarks, of whom Horace is now going to speak.] 'Fidens,' as an adjective, is used in a good sense; 'confidens' in a bad, according to Cicero's definition (Tusc. iii. 7), "Qui fortis est idem est fidens, quoniam confidens, mala loquendi consuetudine, in vitio ponitur." So Horace describes Persius as a man "confidens tumidusque" (S. i. 7. 7). Silius has (Pun. ii. 154), "Sed fisus latis humeris et mole juventae." The brothers Horace speaks of were Otus and Ephialtes, the sons of Aloëus, whose exploit of piling Pelion on Ossa in their attack upon Olympus (of which legend some have not failed to see the origin in the building of Babel, —see the notes of Myrcillus and Farneri on Ovid, Met. i. 151. 155, Burmann's quarto edition) is first mentioned by Homer (Odyss. xi. 314):—

> Ὄσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν, αὐτὰρ ἐπ' Ὄσσῃ
> Πήλιον ἐννοσίφυλλον, ἵν' οὐρανὸς ἀμβατὸς εἴη.

Virg. (Georg. i. 280):—

> "Et conjuratos caelum rescindere fratres,
> Ter sunt conati imponere Pelio Ossam
> Scilicet, atque Ossae frondosum imponere
> Olympum,"

where 'frondosum' explains Horace's 'opaco.' Ovid (Fasti, iii. 441) inverts the order, and puts Pelion uppermost, as Horace does:—

> "Ignibus Ossa novis et Pelion altior Ossa
> Arsit, et in solida fixus Olympus
> humo."

In the fifth book of the Fasti (v. 35 sqq.), he attributes to the hundred-handed giants Briareus, &c., the exploit which the oldest

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Volcanus, hinc matrona Juno et
Nunquam humeris positurus arcum,
Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.
Vis consili expers mole ruit sua:
Vim temperatam di quoque provehunt
In majus; idem odere vires
Omne nefas animo moventes.
Testis mearum centimanus Gyas
Sententiarum, notus et integrae
Tentator Orion Dianae
Virginea domitus sagitta.

nssigns to the Aloïdae. These vari-
re only worth noticing as they help
v that the Romans set little value
se stories, and only used them as
nts of poetry; and to prevent stu-

ἐθελήσαις ταῦτα νόῳ τιθέμεν.
'Lyciae dumeta' are the woods
tara, a town in Lycia, where Apo
six months of the year as he
other six at Delos (according to

[redacted]

Injecta monstris Terra dolet suis
Maeretque partus fulmine luridum
Missos ad Orcum; nec peredit
Impositam celer ignis Aetnen,
Incontinentis nec Tityi jecur
Reliquit ales, nequitiae additus
Custos; amatorem trecentae
Pirithoum cohibent catenae.

74. *luridum*] For the meanings of this word, which is perhaps a contraction of 'livoridus,' and akin to 'lividus,' see Forcell. and C. iv. 13. 10.

75. *nec peredit*] Aeschylus, in the place quoted above, speaks of—

ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις
τῆς καλλικάρπου Σικελίας λευροὺς γύας.

Pindar (Ol. iv. 7. Pyth. i. 19) and Aeschylus make Typhon or Typhoëus the offender on whom Aetna was laid. Callimachus assigns this punishment to Enceladus, and also to Briareus. Which version Horace adopted does not appear.

78. *nequitiae additus*] 'Nequitiae' may mean 'propter nequitiam' by a Greek construction, or it may be put for 'nequam,' the crime for the criminal.

CARMEN V.

A.U.C. 728.

There would seem to have been generally prevalent a feeling of soreness and impatience under the disgrace, so long unredeemed, of the reverses sustained in Asia by the Roman arms under M. Crassus and M. Antonius; and this feeling it appears to be Horace's purpose in this ode to allay, and to discourage any hope or desire for the return of the Parthian prisoners. This desire Horace seems to impute to a degenerate spirit, and the story of Regulus is introduced apparently to call back men's minds to the standard of a former generation. An honourable death, he tells them, is better than a dishonourable slavery, and a virtuous fame is more to be cared for than personal safety.

The usual inscriptions, "In laudem Caesaris Augusti," "Ad divum Augustum," &c., do not represent the purport of the ode, though it is introduced with a flattering prophecy of the emperor's success in the expedition he had probably just entered upon, which was that noticed in the last ode.

ARGUMENT.

Jove is in heaven; Augustus shall be a god upon earth when he hath subdued the Briton and the Persian. What! can a Roman forget his glorious home and live a slave with the Mede? 'Twas not thus Regulus acted, when he saw the ruin a coward's example would bring on those who should come after him; and he cried, "I have seen our standards hung on Punic walls; our freemen bound; their gates unbarred; their fields all tilled. Will the ransomed soldier come back more ready for the fight? Ye do but add ruin to shame: the dyed wool recovers not its fair colour; and so virtue once lost cares not to be restored. When the freed hind fights the captor, the prisoner released shall cope again with his foe, he who has cried for mercy and made peace for himself on the battle-field: O shame! O Carthage, exalted on the fall of Rome!" Then he put away his wife and his children; and fixed his eyes upon the ground; strengthened

wavering minds of the fathers; and departed among weeping frien
e. And though he knew the torments that awaited him, he put aside h
nds as calmly as if he were going down to his home at Venafrum or T

CAELO Tonantem credidimus Jovem
Regnare: praesens divus habebitur
Augustus adjectis Britannis
Imperio gravibusque Persis.
Milesne Crassi conjuge barbara
Turpis maritus vixit et hostium,
Pro curia inversique mores!
Consenuit socerorum in armis
Sub rege Medo Marsus et Apulus,
Anciliorum et nominis et togae
Oblitus aeternaeque Vestae,
Incolumi Jove et urbe Roma?

Caelo Tonantem] Orelli does right e 'regnare' with 'caelo,' making 'Tom' absolute. 'Credidimus' has the on force of the aorist. [Ritter ex- it 'I have begun to believe,' and res C. i. 34.] 'Praesens,' which br. takes in the sense noticed on C.

Antonius, "Sequiturque (nefas conjux" (Aen. viii. 688). The d in their intermarrying with tho only had not 'connubium' with were her enemies. [Ritter make depend on 'turpis.' It is diffi which explanation is right.].

Hoc caverat mens provida Reguli
Dissentientis conditionibus
Foedis et exemplo trahentis
Perniciem veniens in aevum,
Si non periret immiserabilis
Captiva pubes. Signa ego Punicis
Adfixa delubris et arma
Militibus sine caede, dixit,
Derepta vidi; vidi ego civium
Retorta tergo brachia libero
Portasque non clausas et arva
Marte coli populata nostro.
Auro repensus scilicet acrior
Miles redibit. Flagitio additis

is safe where Jove's temple stood. (Scholiast.)

15. *exemplo trahentis*] Horace means to say, that Regulus had foreseen the danger to posterity of a precedent which should sanction the purchase of life upon dishonourable terms. 'This the far-seeing mind of Regulus guarded against when he refused to agree to dishonourable conditions, and drew from such a precedent a presage of ruin upon generations to come.' 'Exemplo trahenti' was the reading Cruquius' Scholiast followed ("adferenti in futurum perniciem rei publicae"), though no MS. collated in modern times has shown that reading. Lambinus and Bentley adopt it, though the latter prefers 'exempli trahentis,' the genitive of quality. [Keller has 'trahenti.'] I think the reading I have followed, with Orelli and all the old editions, and most of the modern, is correct. 'Si non periret' is the hypothetical example from which the apprehension is drawn. Dillenbr. and others make 'trahentis' equivalent to 'qui traheret,' 'seeing that he would by his example bring.' But the two participles coupled by 'et' cannot have the signification one of the indicative and the other of the potential mood. The Greek example quoted by Dillenbr. from Plato's Criton (p. 48) has no force here, inasmuch as the Greeks were able by means of *ἂν* to show the potential or hypothetical bearing of a participle and avoid confusion. Plato's words are, *τῶν ῥᾳδίως ἀποκτιννύντων καὶ ἀναβιωσκομένων γ' ἂν εἰ οἷοί τε ἦσαν*, where the first participle is equivalent to *οἳ ἀποκτιννύασι*, and the second to *ἀνεβιώσκοντο ἄν*, but without *ἂν* it could only signify *οἳ ἀναβιώσκονται.*

17. *Si non periret*] There is no authority for the reading 'perirent,' which has been proposed. The fact is, that the two first lines of the Alcaic stanza are composed of two separate measures, the trochaic and dactylic; and though Horace usually employs a spondee instead of the second trochee, he does not do so here, nor did the Greeks invariably: see Alcaeus (Fr. 19 Bergk), *τὸ δηὖτε κῦμα τῶν προτέρων ἄνω Στίχει*, and (Fr. 35) *οὐ χρὴ κακοῖσι θῦμον ἐπιτρέπην, Προκόψομεν γὰρ οὐδὲν ἀσάμενοι.*

21. *Derepta vidi*] Lambinus first corrected 'direpta' against all the MSS. he was acquainted with; for which Cruquius quarrels with him, and thinks 'direpta' will do very well. The remark made on 'dimoveo' in the note on C. i. 1. 13 (see also note on C. 1. 17 of this book) applies equally to 'diripio.' The difference is clearly marked in Tacitus (Ann. i. 20): "Direptisque proximis vicis ipsoque Nauporto quod municipii instar erat, retinentes centuriones irrisu et contumeliis postremo verberibus insectantur, praecipua in Aufidienum praefectum castrorum ira, quem dereptum vehiculo sarcinis gravant." Again (c. 23), "Tribunos tamen ac praefectum castrorum extrusere; sarcinae fugientium direptae." 'Deripere' is to pull down or off, 'diripere' (C. i. 9. 23) is to pull in pieces. The MSS., which are perhaps unanimous in favour of 'direpta' here, favour 'deripere' in other places (see Index). [Ritter has 'direpta.']

23. *Portasque non clausas*] Compare A.P. 199: "Et apertis otia portis." 'Marte' belongs to 'populata.' See C. i. 6. 2 n.

26. *Flagitio additis damnum*] Franke suggests that it may have been proposed

Damnum: neque amissos colores
Lana refert medicata fuco,
Nec vera virtus cum semel excidit
Curat reponi deterioribus.
Si pugnat extricata densis
Cerva plagis, erit ille fortis
Qui perfidis se credidit hostibus,
Et Marte Poenos proteret altero
Qui lora restrictis lacertis
Sensit iners timuitque mortem.
Hic unde vitam sumeret inscius
Pacem duello miscuit. O pudor!
O magna Karthago, probrosis
Altior Italiae ruinis!
Fertur pudicae conjugis osculum
Parvosque natos ut capitis minor

purchase the liberty of the prisoners. ace's words are 'ye are adding mischief disgrace;' and from what follows it ld seem that the mischief would arise n having among them again those who sunk so low. [But 'damnum' seems

sese dedere' may occur, will against all the MSS., the char sentence derived from the epith and the passage I have quoted, here wrote 'dedidit,' which sig conditional surrender without

[redacted]

Ab se removisse et virilem
Torvus humi posuisse voltum:
Donec labantes consilio patres
Firmaret auctor nunquam alias dato,
Interque maerentes amicos
Egregius properaret exsul.
Atqui sciebat quae sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquos
Et populum reditus morantem,
Quam si clientum longa negotia
Dijudicata lite relinqueret,
Tendens Venafranos in agros
Aut Lacedaemonium Tarentum.

equivalent to 'capite minutus,' one who has undergone a 'capitis diminutio,' or 'deminutio,' which is a change in a man's condition as a citizen. The 'maxima capitis deminutio' implied a loss of liberty, the reduction of a citizen to a servile condition. Other examples of 'capitis minor' are not quoted, nor is it easy to explain the construction of 'minor' with a genitive. The only thing like it is 'minores vigintiquinque annorum' (Papinian. Dig. 50.2.6. Pand. Flor.). We find 'nimius' used thus, 'nimius sermonis,' 'excessive in talk' (C. ii. 12. 5 n.), and so 'minor capitis' may mean 'defective in respect of head, that is, civil station.'] Livy says the Romans always wanted compassion for their own soldiers taken in war (xxii. 61), "praeter exemplum civitatis minime in captivos jam inde antiquitus indulgentis, pecuniae quoque summa homines movit:" i. e. besides the usual habit of the citizens, who from the earliest times showed very little indulgence for prisoners of war, they were deterred by the magnitude of the ransom asked for Hannibal's prisoners from listening to their envoys. The vacillation of the senate on that occasion resembles their behaviour as Horace represents it in the case of Regulus.

The authenticity of the story of Regulus, as far as concerns his interview with the senate and his return, is not doubted. The horrors of his death have been questioned. [Horace followed the common Roman story.]

52. *reditus*] Dillenbr. explains the plural to signify his frequent attempts to shake off his friends and return. It is rather used to avoid the recurrence of a final 'm.'

53. *Quam si, &c.*] Than if he had been settling a dispute, as patroni were wont to do between their clients, and was going to his country-seat at Venafrum or Tarentum. (Compare C. ii. 6. 11.)

CARMEN VI.

About A.U.C. 728.

As the former odes are addressed more to qualities of young men, this refers more especially to the vices of young women, and so Horace discharges the promise with which this series of odes begins. The state of female morals at the time Horace wrote was probably not so bad as it became shortly afterwards, though his picture is dark enough.

In v. 13 there is an allusion to the battle of Actium, which makes it evident that this ode was written after that event. There is no clue to the date but this, and we may fairly assume that it was written about the same time as the others of this set.

ARGUMENT.

On you will be visited your fathers' guilt, O Romans, unless ye shall restore and acknowledge the sovereign power of the gods. Already have they land; twice the Parthian hath checked our arms, the barbarian hat destroyed us in the midst of our strife, the age is so full of shameless lasciviousness. Not from such parents were born the conquerors of Pyrrhu and Hannibal, the manly offspring of soldiers who had handled the carried the faggot. So doth time spoil all things. Our fathers were fathers, nor we as they; and our children shall be worse than ourselves.

Delicta majorum immeritus lues,
Romane, donec templa refeceris
Aedesque labentes deorum et
Foeda nigro simulacra fumo.
Dis te minorem quod geris imperas:
Hinc omne principium, huc refer exitum.
Di multa neglecti dederunt
Hesperiae mala luctuosae.
Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
Nostros et adjecisse praedam
Torquibus exiguis renidet.

[redacted]

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops,
Hic classe formidatus, ille
Missilibus melior sagittis.
Fecunda culpae secula nuptias
Primum inquinavere et genus et domos;
Hoc fonte derivata clades
In patriam populumque fluxit.
Motus doceri gaudet Ionicos
Matura virgo et fingitur artibus;
Jam nunc et incestos amores
De tenero meditatur ungui:

of that name recorded in history was a Parthian noble who fled from Phraates to M. Antonius, and, though he returned to the king, we do not hear that he fought against the Romans. It is therefore conjectured that Monaeses here means Surenas, which is not impossible. Monaeses being a common Parthian name, Surenas may have been so called, for Surenas was a title, as Zosimus says. Estré (p. 269 sqq.) discusses what he considers the historical difficulties of the passage, and concludes by banishing the stanza altogether: "Stropha haec quae nimium diu interpretes decepit exulabit me judice ex carmine Horatiano." Peerlkamp had passed the same sentence on it before. Horace plainly alludes, perhaps without strict accuracy, to the defeat, first of Crassus, and then of M. Antonius, who was twice defeated, first through his legate Decidius Saxa in 714 by Pacorus, and four years later when he commanded in person, at which time however Pacorus was dead. All the Scholiasts say that the defeats alluded to were those of Crassus and Saxa, whose name appears, as we now have their text, under the disguise of Decius Sextus, except in Cruquius' Scholiast, who gives the name correctly, all but one syllable, Didius for Decidius. 'Non auspicatos' is the usual way of accounting for defeat, by laying it to the neglect of the auspices. Bentley, not liking 'nostros non auspicatos impetus,' prefers, from one MS. of Priscian's, 'nostris,' the dative, but suggests as a variety 'nostrorum.'

12. *renidet*] Forcellini explains this word by 'gaudere,' 'laetari.' The word is sometimes used for smiling, and as it seems to be another form of 'niteo,' the lighting up of the face through pleasure, is the origin perhaps of this derived sense.

14. *Dacus et Aethiops*] Aethiops is Egyptian. See Introd. [The 'seditionibus' are the quarrel between M. Antonius and Octavianus Caesar, in which the Romans and the provincials sided with one or the other. Ritter supposes that 'Dacus' refers to the campaigns of M. Crassus against the Daci A.U.C. 724 and 725.]

20. *In patriam populumque*] Bentley, in one of the longest of his notes, proposes 'inque patres' for 'in patriam.' But the words 'in patriam,' &c., are a common formula.

21. *Motus doceri gaudet Ionicos*] The Ionian was a voluptuous dance which the Sicilians in particular used at the festivals of Diana. τὸ δὲ Ἰωνικὸν Ἀρτέμιδι ὠρχοῦντο Σικελιῶται μάλιστα (Pollux, quoted by Turnebus Adv. iv. 21). The MSS. vary between 'fingitur artibus,' 'fingitur artubus,' and 'frangitur artubus' [but there is little authority for 'frangitur.'] The first reading is (among others quoted by Lambinus and Cruquius and Bentley) that of Orelli's oldest Berne and Zürich MSS. It is that of the Venetian copy of Landinus (1483), (except that 'fingitur' is by a misprint 'figitur,') and Lambinus, Bentley, and most modern editors have adopted it. 'Artibus' must be a very old reading, for Porphyrion, who with the other Scholiasts preferred 'artubus,' gives a note to caution readers against 'artibus.' "Artubus legendum; quia non venit a nominativo artes sed artus." Nevertheless it has been pointed out by Lambinus, that 'fingitur artubus' for 'fingitur artus' is a very unusual and hardly admissible construction. 'Frangitur artubus' is open to the same objection. The true reading, I believe, lies between 'fingitur artibus' and 'frangitur artibus.' The latter has no authority, and I am not therefore disposed to adopt it on my own; but

Mox juniores quaerit adulteros
Inter mariti vina, neque eligit
Cui donet impermissa raptim
Gaudia luminibus remotis;
Sed jussa coram non sine conscio
Surgit marito, seu vocat institor
Seu navis Hispanae magister,
Dedecorum pretiosus emptor.
Non his juventus orta parentibus
Infecit aequor sanguine Punico,
Pyrrhumque et ingentem cecidit
Antiochum Hannibalemque dirum;

xpression is a legitimate one, and the
'frangitur' comes nearer to the Greek
istophanes (Thesm. 163), which it is
mprobable Horace may have had in
. Speaking of the combination of
c and poetry, he says of the great lyric
that they ἐμιτροφόρουν τε καὶ διε-
τ' Ἰωνικῶς.—Dancing was taught by
s, Pantomimi, whom Ovid (A. A. iii.
calls "artifices lateris, scenae specta-
" and Seneca says "juvenes mancipia
omimorum" (Ep. 47). Tiberius passed

to Lentulus (i. 6), says, "prae
qui mihi a teneris ut Graeci di
culis es cognitus." The Greeks
Cicero's statement to have used
proverbially, but it is only
an Epigram of Automedon in
logy (Br. ii. 207), in which the
bably had regard to Horace's od
observes:

τὴν ἀπὸ τῆς Ἀσίης ὀρχηστρίδα
τέχνοις

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
Versare glebas et severae
Matris ad arbitrium recisos
Portare fustes, sol ubi montium
Mutaret umbras et juga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.
Damnosa quid non imminuit dies?
Aetas parentum pejor avis tulit
Nos nequiores, mox daturos
Progeniem vitiosiorem.

totius navis cura mandata est" (Dig. 14. 1. 1. § 1). 'Institor' was a shopman or manager "qui tabernae locove ad emendum vendendumve praeponitur, quique sine loco ad eundem actum praeponitur" (Dig. 14. 3. 18). The 'institor' therefore was an agent and he might be a slave. [Ulpian says, "Institor appellatus est ab eo quod negotio gerendo instet."] The 'magister' might be a degree higher, but he was usually a person who received wages, though the 'magister' might also be owner; or the owner might allow him part of the tonnage to trade on his own account, as is common now, and he might be rich, which the 'institor' could not, except by robbing his employer. There seems to be opposition between 'institor' and 'magister,' and the indiscriminate prostitution of these women to any coarse fellow, for low wages or high, seems to be intended. The 'magister' of a Spanish trading-vessel, even if he were rich, must have been generally a low sort of person. Comp. Epod. xvii. 20.

34. *Infecit aequor*] See C. ii. 12. 3 n.; and on 'dirum,' which Bentley admits here, see the verse before that. 'Cecidit' is used with some latitude. [Ritter refers to this passage the remark of Quintilian, viii. 2. 9, quoted on C. ii. 12. 2.]

[35. *ingentem*] 'Ingentem opibus et exercitibus,' says Ritter. It may be so. In C. iv. 9. 19 'Idomeneus' is 'ingens.']

[41. *Portare fustes*] 'The young Calabrian peasant, after hoeing the ground all day with no better fare than bread and water, seasoned with a clove of garlic, an onion, or a few dried olives, does not presume to present himself before his mother without a faggot of lentiscus or other wood, which he throws down at the door ere he offers to pass the threshold.' Swinburne's "Two Sicilies," i. 336.]

— *sol ubi*] There are not many poets who could incidentally have expressed in so few words, and so graphically, the hour of evening, for I am inclined to understand that time to be meant, and not noon, as some suppose. Comp. Epp. (i. 16. 7):

"Laevum discedens curru fugiente vaporet;"

and Virg. (Ecl. ii. 67):

"Et sol crescentes decedens duplicat umbras."

The last stanza is a very solemn and comprehensive conclusion to these six stirring and instructive odes.

CARMEN VII.

The idea of this graceful ode is that of a young girl lamenting the absence of her lover, who is gone on a trading voyage to the Euxine. The names, as usual in these compositions, are foreign. Gyges is Lydian. The time is winter. The lover is supposed to be on his voyage home and detained on the coast of Epirus, whither he had been driven by the southerly winds which prevailed at that season. He is waiting for the spring to return home. There is great simplicity and beauty in this ode. Orelli reckons it among Horace's best. Whether it is original or a free copy from the Greek we cannot determine.

ARGUMENT.

Weep not, Asterie; Gyges is faithful and will return with the spring a ric has been driven to Oricum and is weeping with impatience for thee. hostess, is trying to seduce him, and frightens him with stories of rejec revenge. But he is deaf to her seductions. Beware in thy turn of gallant neighbour. Shut thy doors and listen not to his songs.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii
   Thyna merce beatum,
      Constantis juvenem fide,
Gygen? Ille Notis actus ad Oricum
Post insana Caprae sidera frigidas
   Noctes non sine multis
      Insomnis lacrimis agit.
Atqui sollicitae nuntius hospitae,
Suspirare Chloën et miseram tuis
   Dicens ignibus uri,
      Tentat mille vafer modis.
Ut Proetum mulier perfida credulum
Falsis impulerit criminibus nimis
   Casto Bellerophonti

Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
Et peccare docentes
Fallax historias movet.
Frustra: nam scopulis surdior Icari
Voces audit adhuc integer. At tibi
Ne vicinus Enipeus
Plus justo placeat cave;
Quamvis non alius flectere equum sciens
Aeque conspicitur gramine Martio,
Nec quisquam citus aeque
Tusco denatat alveo.
Prima nocte domum claude neque in vias
Sub cantu querulae despice tibiae,
Et te saepe vocanti
Duram difficilis mane.

20. *Fallax historias movet*] Most MSS. have 'monet' [and Keller]. 'Mentionem movere' occurs in Livy; 'cantus movere' in Virgil; 'carmen movere' in Ovid [and 'jocum movere' in Sallust, Cat. c. 25]. 'Historias movere' is therefore a legitimate expression, and more forcible than 'monere.' In Ovid (A. A. iii. 651) the common reading is "Quid juvat ambages praeceptaque parva movere?" where Burmann has adopted 'movere,' after the editio princeps, the Aldine, and nine MSS., observing that the words are often confused. 'Monet' and 'mouet' are easily confounded. Bentley proposes 'pellax' for 'fallax' without authority. The word occurs only once, 'pellacis Ulixei' (Aen. ii. 90), where many MSS. have 'fallacis.' The reading 'pellacia,' quoted by Bentley from Georg. iv. 443, is satisfactorily shown by Wagner to be wrong. The word is admitted into the text of Lucretius (v. 1004) by Lachmann and other editors:—

"Nec poterat quemquam placidi pellacia ponti
Subdola pellicere in fraudem ridentibus undis."

But, if that reading be correct, the word seems to have been irregularly coined from 'pellicio' for the occasion. It therefore has the sense of attraction, which in the above passage of Virgil has no place. The proper form of the adjective from 'pellicere' is 'pellex,' the crude form being 'pellic-'. It is doubtful whether 'pellacia' any more than 'pellax' is a genuine Latin word. [See Conington's note on Virg. Aen. ii. 90.]

21. *Frustra*] A complete and very comprehensive sentence. It occurs below (C. 13. 6). Some persons join the word on with the last line, which weakens its force. [' Icari:' the small rocky island Icarus or Icaria.]

25. *flectere equum*] To wheel the horse round in a small circle (Ovid. Her. iv. 79).

"Sive ferocis equi luctantia colla recurvas,
Exiguo flexos miror in orbe pedes."

Tacitus (Germ. vi.) says the German horses were not taught like the Roman 'variare gyros.'

28. *denatat*] This word is used nowhere else. See C. i. 8. 3; iii. 12. 7.

29. *neque in vias*] This use of 'neque' for 'neve,' in connexion with the imperative mood, is not usually noticed in the grammars. It is confined to the poets.

[30. *cantu*] There is a reading cantū, that is, 'cantum,' which may be right, for the meaning perhaps is 'when the music begins,' S. i. 1. 10. 'Sub cantu' means 'during the music.']

CARMEN VIII.

A.U.C. 729 (?).

'his ode was composed on the anniversary of Horace's accident with tl and is supposed by Franke (p. 158 sqq.) to have been written A.U. ıment is very long, and rests chiefly on the allusions in the fifth and Parthians were invaded that year by a Scythian army to restore Phra oduction). In that year Augustus brought to an end his expeditio tabri (C. iv., Introduction), and during his absence he assumes that ernor of the city, as he had been on former occasions (Tac. Ann. vi. 11 He places in that year the expedition of Lentulus against the tribes o ii. 9. 23), here represented by the Dacian king Cotison. The only subject is Florus (iv. 12) and Suetonius (Octav. 63), who do not give date. The whole argument appears to be full of doubt. Lentulus' expedition against the northern tribes. No mention is any where n as being employed as here supposed on the occasion in question, nor he was or even imply it: v. 17, "Mitte civiles super urbe curas," mig ten to any public or thoughtful man in Rome on such an occasion. he Parthians and the subjection of the Cantabri are the two points th ght, and from those I should be inclined to adopt Franke's date (rathe have been proposed), which fixes those of ii. 13; ii. 17, and furnishe ion to that of i. 20, as the introductions to those odes will show. [L ed by Ritter, fixes the date of this ode in A.U.C. 725. An examinati orities which are quoted in support of this opinion will show that the true. All that is proved is that the ode was not written before A.U.C

[redacted]

Hic dies anno redeunte festus
Corticem adstrictum pice dimovebit
Amphorae fumum bibere institutae
Consule Tullo.

the benefit of his son Marcus, "ut par sit in utriusque orationis facultate," by which he means not only the Greek and Latin languages, but the knowledge of things as viewed through both a Greek and Roman medium. Martial, commending his friend Maevius, whose only fault was being a poet (a very great one he admits), compliments him as

"Jucundus, probus, innocens, amicus,
Lingua doctus utraque." (x. 76).

The words therefore express a man well read in the literature of Greece and Rome. Such an one, say the commentators, would be more likely than another to notice the seeming anomaly of Horace, the bachelor, engaged in religious exercises on the day of the Matronalia. Elsewhere he addresses his patron as 'Maecenas docte' (Epp. i. 19. 1).

Bentley, finding 'sermonis' in most of the MSS. and the old editions, and in Acron's commentary, and objecting to the two genitives 'sermonis' and 'linguae,' proposes to read 'Cilni' for the latter word. But 'sermonis' may be supposed to stand for the accusative. Bentley thinks the person addressed ought to be named before the thirteenth verse; therefore he prefers, though he does not adopt, 'Cilni.'

7. *Libero caprum prope funeratus*] This last word is not found in any other writer earlier than Pliny. He and others use 'funero' for 'to bury.' Horace here attributes to Liber the deliverance he had attributed to Mercury, Faunus, and the Muses successively (C. ii. 17. 28 n.).

10. *dimovebit*] See C. i. 1. 13 n. The majority of the MSS. here have 'di.' If it had been otherwise, it would have made no difference, for the MSS. are unsafe guides in respect to these compounds.

11. *Amphorae fumum*] The 'amphorae' were kept in the apotheca in the upper part of the house, to which the smoke from the bath had access, as this was thought to hasten the ripening of the wine and to improve its flavour, just as Madeira wine is improved by being kept in a warm temperature. The amphora being lined with pitch or plaster, the smoke could not penetrate so as to affect the flavour of the wine by making it smoky. Horace does not mean that; and though Tibullus speaks of smoky Falernian (ii. 1. 27), he only means the amphora:—

"Nunc mihi fumosos veteris proferte Falernos
Consulis, et Chio vincula solve cado."

Ovid applies it to the amphora (Fast. v. 517):—

"Quaeque puer quondam primis diffuderat annis
Promit fumoso condita vina cado."

But if the amphora was badly corked or lined, the smoke would penetrate and spoil the wine: whence Martial abuses the fumaria of Marseille, and of Munna, a wine-merchant there, in particular (x. 36):—

"Improba Massiliae quicquid fumaria cogunt,
Accipit aetatem quisquis ab igne cadus,
A te, Munna, venit: miseris tu mittis amicis
Per freta, per longas toxica saeva vias:
Nec facili pretio, sed quo contenta Falerni
Testa sit aut cellis Setia cara suis.
Non venias quare tam longo tempore Romam
Haec, puto, causa tibi est, ne tua vina bibas."

Columella (R. R. i. 6) says, "Apothecae recte superponentur his locis unde plerumque fumus exoritur, quoniam vina celerius vetustescunt quae fumi quodam tenore praecocem maturitatem trahunt."

12. *Consule Tullo*] L. Volcatius Tullus was consul A.U.C. 688, the year before Horace was born. The wine therefore had probably been in the 'amphora' upwards of forty years. Sulla treated the Romans with wine upwards of forty years old (Plut. Sull. c. 35), and this is not an extreme age for some modern wines. An amphora in the British Museum has this inscription:—

L. CASSIO
C. MARIO
COS.

It had therefore been filled during the Jugurthine War, in the year A.U.C. 647, when L. Cassius Longinus and C. Marius were consuls. This amphora was found on

Sume, Maecenas, cyathos amici
Sospitis centum et vigiles lucernas
Perfer in lucem; procul omnis esto
  Clamor et ira.
Mitte civiles super urbe curas:
Occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
  Dissidet armis,
Servit Hispanae vetus hostis orae
Cantaber sera domitus catena;
Jam Scythae laxo meditantur arcu
  Cedere campis.

the site of the ancient Leptis in Africa. Juvenal (S. v. 34) speaks of wine

"——cujus patriam titulumque senectus
Delevit multa veteris fuligine testae."

13. *amici Sospitis*] This is a Greek construction, which occurs again in C. iii. 19. 9, 10. See Theoc. xiv. 18:

——ἔδοξ' ἐπιχεῖσθαι ἄκρατον

But in this place there could b sion. In C. iii. 21. 23 we have producent lucernae," where ' responds to 'vigiles' here. 'ferre' uncompounded in Aen "Aequasset nocti ludum in tulisset."

17. *Mitte civiles*] See Intro specting the historical allusions

19. *sibi*] This word is so pl

[redacted]

Neglegens ne qua populus laboret
Parce privatus nimium cavere:
Dona praesentis cape laetus horae et
  Linque severa.

'cavere, et . . .' Ritter follows Orelli's interpretation of 'privatus,' and adds "nullo magistratu populi jussu collato praeditus neque certis obstrictus officiis."]

CARMEN IX.

This is an elegant trifle ("an incomparable dialogue," Buttmann calls it), showing the process of reconciliation between two lovers, in which the desire for peace appears in the midst of pretended indifference, and mutual jealousy is made the means of re-union. The subject could hardly have been more delicately handled. Whether the treatment of it is original or not, it is impossible to say. It is just such a subject as one might expect to find among the erotic poetry of the Greeks. One of Buttmann's remarks with reference to this ode is well worth quoting: "The ancients had the skill to construct such poems, so that each speech tells us by whom it is spoken; but we let the editors treat us all our lives as schoolboys, and interline such dialogues after the fashion of our plays with the names. To their sedulity we are indebted for the alternation of the lyrical name *Lydia* with the name Horatius in this exquisite work of art; and yet, even in an English poem, we should be offended at seeing Colin by the side of Phyllis." Such offence the officiousness of editors has already obtruded upon the readers of that poet; and the practice, which justly offends the good taste of this discerning scholar, had probably its origin among Horace's very earliest transcribers. Like other unauthorized interpretations, it takes away from the artistic character of Horace's poems, and substitutes for it a supposititious reality at variance with the passionless tone of the works. As works of skill they are very elegant: as works of feeling they must always rank low.

ARGUMENT.

While thou didst love me better than all the world, no prince was as happy as I.
While Lydia was dearest to thee of women, the name of Ilia was not so noble as mine.
Chloë the sweet singer is my queen: for her I would gladly die.
Calaïs loves me and I love him: for him I would gladly die.
What if the old love were to unite us again, if Chloë were cast off and turned from my door, and I opened it to Lydia again?
Though Calaïs is handsome, and thou art fickle and passionate as the stormy sea, I would live and die with thee.

DONEC gratus eram tibi
  Nec quisquam potior brachia candidae
Cervici juvenis dabat,
  Persarum vigui rege beatior.
Donec non alia magis
  Arsisti neque erat Lydia post Chloën,

[2. *potior*] 'Preferred.' See Epod. xv. 12. Ritter.]
5. *alia*] Some MSS. have 'aliam,' which Bentley adopts, thinking the copyists would have omitted the 'm' in consequence of the same letter coming immediately

Multi Lydia nominis
  Romana vigui clarior Ilia.
Me nunc Thressa Chloë regit
  Dulces docta modos et citharae sciens,
Pro qua non metuam mori
  Si parcent animae fata superstiti.
Me torret face mutua
  Thurini Calaïs filius Ornyti,
Pro quo bis patiar mori
  Si parcent puero fata superstiti.
Quid si prisca redit Venus
  Diductosque jugo cogit aëneo,
Si flava excutitur Chloë
  Rejectaeque patet janua Lydiae?
Quamquam sidere pulchrior
  Ille est, tu levior cortice et improbo
Iracundior Hadria,
  Tecum vivere amem, tecum obeam libens.

rwards, rather than have inserted it. li thinks just the reverse. Either con-

the yoke,' which might be ad double construction of 'jugo' w

[redacted]

CARMEN X.

This ode is supposed to be sung by a lover under the window of his mistress, who on a cold night refuses him admission. It is what the Greeks called a παρακλαυσίθυρον. This species of serenade was so common among the Greeks, that we may suppose Horace had some poem of the sort in his mind when he wrote this. The thirteenth ode of the fourth book is nominally connected with this; but as there is no necessity for supposing, nor any likelihood, that Horace wrote this from his own experience, so neither is it likely that he wrote that to taunt in her decline the girl who is supposed to reject his addresses here. There is something ludicrous in Jani's distress at the virulence with which Horace could find it in his heart to attack a woman he had once been so fond of.

ARGUMENT.

Were Scythia thy dwelling-place, Lyce, this inclement night should move thee to pity me. Hear how the wind howls; see how the snow lies freezing. Venus loves not pride: the rope may break and the wheel run back; though nothing bends thee, neither presents, nor prayers, nor these wan cheeks of mine, nor thy husband's faithlessness, though thou be hard as the oak and cruel as the serpent, yet as a goddess have pity! Flesh and blood will not stand this for ever.

Extremum Tanain si biberes, Lyce,
Saevo nupta viro, me tamen asperas
Porrectum ante fores objicere incolis
  Plorares Aquilonibus.
Audis quo strepitu janua, quo nemus
Inter pulchra satum tecta remugiat
Ventis, et positas ut glaciet nives
  Puro numine Juppiter?

1. *Tanain si biberes*] This is the way of speaking adopted in C. ii. 20. 20 and iv. 15. 21. [The Tanais (Don) was the limit of the geographical knowledge of Horace in one direction. 'Extremus' is the Greek ἔσχατος.] For 'porrectum,' Bentley reads 'projectum' here and in two other places (Epod. x. 22; Sat. ii. 3. 112), with no authority, but relying, as he always does, on the use of the word by other writers. 'Incolis Aquilonibus' are the north winds that have their home in Scythia.

5. *nemus*] Small trees were sometimes planted round the impluvium of a Roman house. 'Remugiat ventis,' 'echoes back to the winds their howling.' Orelli, who takes 'ventis' to be the ablative case, quotes from Virgil "gemitu nemus omne remugit" (Aen. xii. 722). But even if 'gemitu' is the ablative, and not the dative (as it may be), in that place, we have one ablative in this passage already, 'strepitu.' Bentley changes 'ventis' into 'sentis' without authority. It is easy to supply 'vides,' or 'sentis,' or any other word more appropriate than 'audis.' One verb of sense is often made to serve for two or three. But Horace says elsewhere "inclinare meridiem sentis" (C. iii. 28. 5); therefore, says Bentley, 'sentis' is the true reading here, a kind of reasoning which is inconclusive. For those who will not admit 'sentis' for 'ventis,' Bentley suggests 'en' for 'et,' and 'audi' for 'audis.' For 'satum,' which is the true reading of the Berne, Zürich, Blandinian, and other old MSS., others have 'situm;' and such was Porphyrion's reading, and the common one, till Bentley edited 'satum' after Cruquius' Scholiast. Bentley substitutes 'duro' for 'puro,' which latter is an epithet well suited to a clear frosty night. Again, 'lumine' is said by Lam-

Ingratam Veneri pone superbiam,
Ne currente retro funis eat rota.
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.
O quamvis neque te munera nec preces
Nec tinctus viola pallor amantium
Nec vir Pieria pellice saucius
Curvat, supplicibus tuis
Parcas, nec rigida mollior aesculo
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
Caelestis patiens latus.

inus to have existed in some of his MSS. Bentley says it arose out of another various eading 'limine' (Canter, Nov. Lect. iv. 2), rom which he draws fresh support for his eading 'duro,' quoting Ovid (Rem. Am. 08), "Nec latus in duro limine pone uum." He might have added (Epod. xi. 2), "Limina dura quibus lumbos et infregi tus." Aristotle (Probl. xxv. 18) answers he question, why it is colder in clear weaher than in cloudy, in a way of his own:

you be thrown out and killed.' Ausonius (Epitaph. Her. xxxv.)

"Pegasus hic dexter currat t
Arion
Funis; et ad quartum det
equum."

But the proper reading there 'funalis; quartum;' and 'funis' bear this meaning. The 'fun was one of those which were no

[redacted]

CARMEN XI.

The common inscription AD MERCURIUM, adopted by Bentley and others, is plainly wrong, and calculated to mislead. The inscription should be AD TESTUDINEM, if any thing; for Mercury disappears after the first two verses. The miracles alluded to, except Amphion's, were those of Orpheus, and of the lyre in his hands, not Mercury's, which Orelli not perceiving contradicts himself. The ode is of the same class as the two last. We have no means of tracing the original if it is a copy, and there is no clue to the date.

ARGUMENT.

Mercury, who didst teach Amphion to move stones, and thou, lyre, once dumb, now welcome at feast and festival, tune me a strain to which even Lyde, though she be free as the young colt, must attend. Thou charmest tigers, woods, streams, and hell's bloody sentinel, and Ixion, and Tityus, and the daughters of Danaё. Let Lyde hear of their crime and punishment, and how one was merciful and spared her young husband's life, saying, "Rise up; begone, lest the sleep of death overtake thee. They have sprung upon their prey. My heart is not as their heart. I will do thee no harm. Let my father do with me as he will, yet go thou while night and love protect thee. Farewell, and when I am gone engrave a word of sorrow on my tomb."

Mercuri,—nam te docilis magistro
Movit Amphion lapides canendo,—
Tuque testudo resonare septem
  Callida nervis,
Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis,
Dic modos Lyde quibus obstinatas
  Applicet aures,
Quae velut latis equa trima campis
Ludit exsultim metuitque tangi,
Nuptiarum expers et adhuc protervo
  Cruda marito.
Tu potes tigres comitesque silvas
Ducere et rivos celeres morari;
Cessit immanis tibi blandienti
  Janitor aulae

[3. *resonare . . . Callida*] See C. i. 1. 18 n.]

10. *exsultim*] This word is not found elsewhere. The words ἅπαξ λεγόμενα in Horace are 'allaborare,' 'tentator,' 'exsultim,' 'inaudax,' 'immetata,' 'faustitas,' 'belluosus,' 'applorans,' 'inemori,' 'prodocere,' 'emetere,' 'laeve,' 'insolabiliter,' 'defingere,' 'vepallidus.' (See Index.) It does not follow because we have no other examples of these words that Horace had none. [' Rivos . . . morari:' compare C. i. 12. 9.]

Cerberus, quamvis furiale centum
Muniant angues caput ejus atque
Spiritus teter saniesque manet
  Ore trilingui.
Quin et Ixion Tityosque voltu
Risit invito, stetit urna paullum
Sicca dum grato Danai puellas
  Carmine mulces.
Audiat Lyde scelus atque notas
Virginum poenas et inane lymphae
Dolium fundo pereuntis imo,
  Seraque fata
Quae manent culpas etiam sub Orco.
Impiae,—nam quid potuere majus?—
Impiae sponsos potuere duro
  Perdere ferro!
Una de multis face nuptiali
Digna perjurum fuit in parentem
Splendide mendax et in omne virgo
  Nobilis aevum,

[redacted]

Non times detur; socerum et scelestas
 Falle sorores,
Quae velut nactae vitulos leaenae
Singulos eheu lacerant: ego illis
Mollior nec te feriam neque intra
 Claustra tenebo.
Me pater saevis oneret catenis
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
 Classe releget.
I pedes quo te rapiunt et aurae
Dum favet nox et Venus, i secundo
Omine et nostri memorem sepulcro
 Scalpe querelam.

37. *Surge, quae dixit*] Ovid has borrowed all but the words of Horace in Hypermnestra's letter to Lynceus, one of the most touching of his poems. Her. xiv. 73:

"Surge age, Belida, de tot modo fratribus unus:
 Nox tibi ni properas ista perennis erit."

43. *nec — neque*] Bentley says that Horace always varies these conjunctions when the metre will let him, not putting 'nec—nec,' or 'neque neque,' if he can help it. Here he has good MSS. for and against his assertion. In the first line of the next ode, however, the MSS. are nearly all against him.

CARMEN XII.

This ode represents a girl lamenting to herself over a love she must not indulge. The majority of editions have supposed that the poet is himself addressing Neobule, and Lambinus says, "haec ode est παραινετική seu προτρεπτική, id est ad suadendum et exhortandum," the meaning of which is not very clear. The way I understand the first stanza and its connexion with the second may be seen from the Argument. Some suppose that Neobule is contrasting her own condition with that of others. 'Miserable are the women who cannot indulge in love and wine; for thee, Neobule, it is otherwise.' I do not quarrel with that interpretation, but prefer the other. There is a fragment of Alcaeus (58 Bergk) that may have belonged to a poem which furnished the materials of this ode. Some have assumed it to be a free translation from Alcaeus' poem. There is nothing more to judge from than this fragment, which runs thus: ἐμὲ δείλαν, ἐμὲ πασᾶν κακοτάτων πεδέχοισαν, which line, as far as it goes, is in favour of the interpretation I have given.

ARGUMENT.

Poor women! we must not love, we must not drown care in wine, or a cruel guardian scolds us to death. Alas! Neobule, thou canst not spin nor work for love of Hebrus, so beautiful as he bathes in the waters of Tiber, a horseman like Bellerophon, unsurpassed in the combat and the race, in piercing the flying deer or catching the lurking boar.

MISERARUM est neque amori dare ludum neque dulc
Mala vino lavere, aut exanimari metuentes
  Patruae verbera linguae.
Tibi qualum Cythereae puer ales, tibi telas
Operosaeque Minervae studium aufert, Neobule,
  Liparaei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
  Neque segni pede victus;
Catus idem per apertum fugientes agitato
Grege cervos jaculari et celer alto latitantem
  Fruticeto excipere aprum.

Patruae] Compare (Sat. ii. 3. 88) sis patruus mihi." On the form re,' see C. iii. 4. 61 n.

qualum] Wool-basket. This is peran imitation of Sappho:

υκεῖα μᾶτερ, οὔτοι δύναμαι κρέκην τὸν
ἱστὸν
θῳ δαμεῖσα παῖδος βραδινὰν δι' Ἀφρο-
δίταν (91, Bergk).

name Neobule is found in one of Ar-

7. *Simul*] 'Soon as' is an es equivalent for 'whenever,' a bears that sense here. The las Bellerophonte is long as from ['Simul:' see C. i. 12. 27.]

11. *alto*] There is another re which Lambinus and others ad has 'arto']. It appears, among in the oldest Blandinian; bu reads 'alto,' and so did his Sc Acron. Dillenbr. prefers 'arto

[redacted]

The ode is an address to a fountain, a common subject enough, and we need only suppose that the name was suggested to Horace by the recollections of his childhood, without imagining him really on the point of offering sacrifice, or being in the neighbourhood of his birth-place when he wrote. It has something of the nature of an epigramma or inscription, and is among the choicest of Horace's small pieces.

ARGUMENT.

Fair fountain of Bandusia, thou art worthy of my libation and of the kid that shall fall for thee to-morrow and dye thy cold stream with his blood. Thee the summer's heat pierceth not; cool is thy water to the flocks and herds. Thou too shalt be placed among the fountains of fame when I sing of the oak that hangs from the rock whence thy babbling waters spring.

O FONS Bandusiae, splendidior vitro,
Dulci digne mero non sine floribus
Cras donaberis haedo
Cui frons turgida cornibus
Primis et venerem et proelia destinat;
Frustra: nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.
Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
Fessis vomere tauris
Praebes et pecori vago.
Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.

1. *splendidior vitro*] On the use of glass by the ancients, which was long a matter of dispute, but is now generally allowed to have been brought by them to some perfection, see Smith's Dict. Ant., art. 'Vitrum.'

[2. *floribus*] Some critics connect this word with 'mero,' and place a comma after it. I think 'non sine floribus' belong to what follows. But the reader may choose.]

6. *Frustra*] See C. iii. 7. 21 n.

9. *atrox hora Caniculae*] From its diminutive form Canicula is taken by some for the constellation Canis Minor, known by the Romans as Antecanis, and by the Greeks as Προκύων, because its rising precedes that of the Canis Major by a few days (in July). See C. iii. 29. 18. But Canicula is another name for the well-known star of the first magnitude in the head of Canis Major, called by the Greeks Σείριος. See Pliny (N. H. ii. c. 47), "Ardentissimo aestatis tempore exoritur Caniculae sidus, Sole primam partem Leonis ingrediente, qui dies xv ante Aug. Cal. est."

CARMEN XIV.

A.U.C. 729 or 730.

This ode has been animadverted upon pretty severely, and even rejected because unequal to the occasion it was written for. It may not be one of H But it was evidently only a private affair. It was composed at the close o brian war, A.U.C. 729, when Augustus' return was expected, or on his retur ing year. He was detained by illness at Tarraco. Franke gives, from fragment of an inscription which makes it appear probable that Augustus r health and returned in the summer of 730, in which year C. Norbanus consul:

NORBANO FLAC. COS.
EID. IVIN (ID. IVN)
. . . . CAESAR VALETVD.

ARGUMENT.

Caesar is returning a conqueror from Spain, O ye people, he who but just we Hercules to the field. Let his chaste wife and sister go forth to offer s the matrons, while the young soldiers and their brides stand reverentl will keep holiday; for I am safe while Augustus is lord of the world. B boy, and ointment, and my best old wine, and go bid Neaera come: if porter refuse thee, come away; I have no mind for strife, though I mig borne as much in the heyday of my youth.

[redacted]

Virginum matres juvenumque nuper
Sospitum. Vos, o pueri et puellae
Jam virum expertae, male ominatis
  Parcite verbis.
Hic dies vere mihi festus atras
Eximet curas; ego nec tumultum
Nec mori per vim metuam tenente
  Caesare terras.

unicis Sabinis" (C. ii. 18. 14), as if 'unicus' had the force of ἀγαπητός, as that has of 'unicus,' "ἀγαπητός enim praeter quem alius non datur, ut eum philosophorum princeps oculum monoculi ἀγαπητόν dixit" (Heinsius, Exercit. Sacr. in Marc. i. 11). I do not agree with Dillenbr. Plautus (Captiv. i. 2. 47) has "Tibi enim unicust, mihi etiam unico magis unicus;" and Catullus (73), "Quam modo qui me unum atque unicum amicum habuit."

6. *justis operata sacris*] The MSS. vary between 'sacris' and 'divis.' The latter is the reading followed by all the Scholiasts, and nearly all the editors till Bentley. Dillenbr. supports the Scholiasts and reads 'divis,' thinking that 'sacris' is more likely to have crept in from a gloss than 'divis.' [Keller has 'divis.'] [Livy has (i. 31) 'operatum sacris.' 'Laetis operatus in herbis' (Virg. Georg. i. 339) expresses the place of sacrifice. Tibullus, ii. 5. 95, has 'operata deo pubes discumbet in herba.'] Ladies of birth appear to have been distinguished on these occasions from freedwomen by a wreath, which explains Tibullus (i. 6. 67):

"Sit modo casta doce, quamvis non vitta ligatos
Impediat crines nec stola longa pedes."

The persons forming the procession are supposed to be the wife, and Octavia, the sister of Augustus, and the mothers of the soldiers who had returned, and of their young wives, who are represented as looking on reverentially at the thanksgiving sacrifice.

9. *juvenum*] This and 'pueri' both mean the soldiers, as 'virginum' and 'puellae' both mean their wives. Cunningham conjectures and Fea adopts 'expertes' for 'expertae' in order to distinguish between 'puellae' and 'virginum.' Dillenbr., comparing the other passages in which 'pueri' and 'virgines' or 'puellae' come together (C. iii. 1. 4; iv. 1. 25. S. i. 1. 85; ii. 3. 130), thinks the words are a formula for all the youth of Rome, and that 'virum expertae' means that they had experienced the virtues of Augustus. What he says of 'pueri' and 'puellae' is not true; and his way of accounting for Horace having written 'expertae,' whereas the masculine would be required for his interpretation, will not satisfy many, neither is it very intelligible. 'Virum expertae' is clearly equivalent to 'nuper virgines nuptae' (C. ii. 8. 22). 'Male ominatis' may be pronounced as one word, as 'maleolens,' 'suaveolens,' &c. [Ritter has 'male nominatis,' for which there is good MSS. authority; but it is a bad reading.] Bentley proposes 'inominatis.' All the Scholiasts have 'ominatis,' and some of the best MSS.

14. *eximet*] Orelli's B has 'exiget,' but all his other MSS. have 'eximet,' and I do not find the other reading quoted by Jani or Fea. In C. iv. 15. 18, the MSS. vary more, though the majority and best have 'eximet' there likewise. Orelli makes this distinction, that 'exigere' is more appropriate to express the violent expulsion of a good thing, as in the above passage; 'eximet,' which he has here, for the quiet removal of an evil: but he is almost inclined, out of deference to his MS. B, to contradict himself, and read 'exiget' here. 'Eximet' is a better word, I think, in this place, and 'exiget' in the other.

— *tumultum Nec mori per vim*] 'Tumultus' and 'vis' are well-distinguished terms. When some would have softened the terms of the decree of the senate against M. Antonius by substituting the word 'tumultum' for 'bellum,' Cicero told them they did not know the meaning of the words: "Potest enim esse bellum sine tumultu, tumultus esse sine bello non potest. Quid est enim tumultus nisi perturbatio tanta ut major timor oriatur? unde etiam nomen ductum est tumultus. Itaque majores nostri tumultum Italicum, quod erat domesticus; tumultum Gallicum quod erat Italiae finitimus; praeterea nullum nominabant. Gravius autem tumultum esse quam bellum hinc intelligi licet quod bello vacationes valent, tumultu non valent."

I pete unguentum, puer, et coronas
Et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
Fallere testa.
Dic et argutae properet Neaerae
Murreum nodo cohibere crinem;
Si per invisum mora janitorem
Fiet, abito.
Lenit albescens animos capillus
Litium et rixae cupidos protervae;
Non ego hoc ferrem calidus juventa
Consule Planco.

Again, Cicero says (in Verr. ii. 4. 23), "Scuta si quando conquiruntur a privatis in bello ac tumultu, tamen homines inviti dant, etsi ad salutem communem dari sentiunt." Tumultus was "a sudden rising or hostile demonstration," as Mr. Long says on the above passage. 'Vis,' 'violence,' was either 'publica' or 'privata,' and the distinction between the two will be found on referring to the article 'Vis' in Smith's Dict. Ant. Horace, says he, is

Calcatamque tenet bellis socia

The 'cadus,' 'testa,' and 'am
names for the same vessel.

[19. *Si qua*] If 'qua' is the
it is made long contrary to
'si.' But it may be the ablati
is equivalent to λαθεῖν. Newr
voic'd' approaches as near th
we can render 'argutae:' bu
says, she plays on the 'cithar

ARGUMENT.

[illegible] stop to thy intrigues; for thou art old and poor, a cloud among bright stars, ready to drop into thy grave. What becometh thy daughter becometh not thee, Chloris. She may go and besiege the young men's doors: she is in love and cannot help it. But do thou go spin; music and flowers and wine are not for thee.

Uxor pauperis Ibyci,
  Tandem nequitiae fige modum tuae
Famosisque laboribus:
  Maturo propior desine funeri
Inter ludere virgines
  Et stellis nebulam spargere candidis.
Non si quid Pholoën satis
  Et te, Chlori, decet: filia rectius
Expugnat juvenum domos,
  Pulso Thyias uti concita tympano.
Illum cogit amor Nothi
  Lascivae similem ludere capreae:
Te lanae prope nobilem
  Tonsae Luceriam, non citharae decent,
Nec flos purpureus rosae
  Noc poti vetulam faece tenus cadi.

1. *pauperis*] He means to say a poor man's wife should be thrifty and mind her work, especially if she be old. For 'fige' some MSS. have 'pone,' which Orelli says is a gloss.

6. *Et stellis nebulam*] An old woman in a company of girls would be like a cloud in a starry sky. On the elegy of Tibullus mentioned before (C. i. 33. 7) Heyne has the following note, which Buttmann calls incomprehensible (unbegreiflich): "Pholoë inter claras ejus aetatis puellas etiam ex Horatio nota est ubi, C. i. 33. 7, aspera puella Cyrum fastidit alium mollem puerum, et ii. 5. 17 est ea Pholoë fugax. Chloridis eam filiam fuisse idem Horatius colligere jubet nos, iii. 15. 7, 8." The first of these Pholoës is a virtuous girl who would scorn the advances of a profligate like Cyrus. The second is a timid girl as her title 'fugax' shows. She is also coupled with a young Chloris, as handsome as herself. The Pholoë of this ode is the wanton daughter of a wanton old mother, Chloris by name. But Heyne and others confound all these persons. Such, as Buttmann has very well shown, are the inconsistencies of the matter-of-fact school of interpreters. [Ritter is one of them. He compares Pholoë with the Sempronia of Sallust, Cat. 25.]

10. *tympano*] There are two good woodcuts, one from a painting at Pompeii, the other from a fictile vase, representing the use of the tympanum in Smith's Dict. Ant. (sub. v.). ['Thyias:' comp. C. ii. 19. 9.]

14. *Luceriam*] This was a town of Apulia, now Lucera, in the neighbourhood of which was one of the largest tracts of public pasture land.

16. *vetulam*] Many good MSS. have 'vetula,' and in support of that reading, which some editors have adopted, is quoted Catullus (xxvii. 1): "Minister vetuli, puer, Falerni." But 'vetula' would be without force here. Porphyrion, however, read 'vetula.' The 'm' may have dropped out in the usual way from the omission of the mark over the 'ā.'

CARMEN XVI.

Iorace here dwells on his favourite theme,—contentment and moderatior ble to illustrate by the example of Maecenas as well as his own. The ing discovered the occasion that gave rise to this ode will hardly throw any meaning of it, which is very plain. Whether therefore Horace's frienc to make more than he had done of his opportunities with Maecenas for nriching himself or not may very well remain doubtful. I confess the id e occurred to me. The French editors suppose it to be an ode of thanks the gift of the farm, which it certainly is not; and one editor, J. F. Schr race meant gently to hint to his patron that he should be glad of an ext rality, a species of εἰρωνεία which it is to be hoped does not represent t he person who suggests this notion. There is no clue to the date of the n that it was written after Horace came into possession of his farm.

ARGUMENT.

tout prison and savage watch-dogs might have kept Danaë from harm; Venus smiled, for they knew that the god need but change himself to g vay would be clear for him. Gold penetrates through guards; gold ocks; thereby fell the house of Amphiaraus; thereby the Macedoniar hereby stern admirals are ensnared. And as it grows the desire for mo high estate I dread. Maecenas, thou good knight, the more a man d

[redacted]

Aurum per medios ire satellites
Et perrumpere amat saxa potentius
Ictu fulmineo: concidit auguris
Argivi domus ob lucrum
Demersa exitio; diffidit urbium
Portas vir Macedo et subruit aemulos
Reges muneribus; munera navium
Saevos illaqueant duces.
Crescentem sequitur cura pecuniam
Majorumque fames. Jure perhorrui

(C. i. 24. 8 n.). But the MSS., except one, perhaps, do not vary. 'Fore enim' is an elliptical form of the obliqua oratio, in translating which 'they said,' or 'they knew,' must be supplied. 'Pretium' has reference to the corruption of the guards, the price at which they were bought. Ovid applies the bribe to Danaë herself (Am. iii. 8. 33):

"Sed postquam sapiens in munera venit adulter,
Praebuit ipsa sinus, et dare jussa dedit."

10. *amat*] Used as φιλεῖ, like "consociare amant" (C. ii. 3. 10) and "amet quavis adspergere" (S. i. 4. 87).

11. *concidit auguris Argivi domus*] The story is that of Amphiaraus and of his wife Eriphyle—

ἣ χρυσὸν φίλου ἀνδρὸς ἐδέξατο τιμήεντα
(Odyss. xi. 327).

Eriphyle, bribed by Polyneices, induced her husband to join the expedition against Thebes, where he fell, leaving an injunction with his sons to put their mother to death, which Alcmaeon did, and like Orestes was pursued by the Erinyes of his mother, and was finally put to death in attempting to get possession of the gold necklace with which she had been bribed. 'Exitio,' and not 'excidio,' or 'exscidio,' is no doubt the true reading. 'Excidio' with 'demersa' would be an incongruous expression. Acron read 'exitio.' Landinus, Ascensius, and Cruquius, among the editors I have seen, have the same. Lambinus thinks it is not to be despised, though he adopts 'exscidio,' and Bentley adopts and defends 'exitio,' but in doing so writes as if he had the merit of restoring it from the MSS. against the judgment of the editors.

14. *Portas vir Macedo*] Plutarch (Paulus Aemilius c. 12) says it was Philip's gold, not Philip, that won the cities of Greece. And Cicero (ad Att. i. 16) says, "Nunc est exspectatio ingens comitiorum: in quae omnibus invitis trudit noster Magnus Auli filium; atque in eo neque auctoritate neque gratia pugnat, sed quibus Philippus omnia expugnavisse dicebat in quae modo asellus onustus auro posset ascendere." Juvenal calls Philip "callidus emptor Olynthi" (xii. 47); and Valerius Max. (vii. 2. 10), "mercator Graeciae."

15. *munera navium Saevos illaqueant duces*] This is supposed to refer to Menas, otherwise called Menodorus, the commander of Sex. Pompeius' fleet, who deserted from him to Octavianus and back to Pompeius, and then to Octavianus again. He was rewarded beyond his merits. He was a freedman of Cn. Pompeius; and Suetonius (Octav. 74) states that Augustus made him 'ingenuus:' "Valerius Messalla tradit neminem unquam libertinorum adhibitum ab eo (Octaviano) coenae excepto Mena, sed adserto in ingenuitatem post proditam Sex. Pompeii classem." Appian (B.C. v. 80) says: Μηνόδωρον ἐλθόντα ἐλεύθερον εὐθὺς ἀπέφηνεν ἐξ ἀπελευθέρου. However, a man could only be 'ingenuus' who was born free, and all that Octavianus could do was to confer the rights of 'ingenuitas,' which was sometimes done. According to Servius, Virgil assigns him his reward (Aen. vi. 612 sqq.):

"—— Quique arma secuti
Impia nec veriti dominorum fallere dextras,
Inclusi poenam expectant."

See Introduction to Epod. iv. Forcellini quotes only one other instance of 'illaqueo' from Prudentius, and one of the passive participle from Cicero. 'Irretio,' as Orelli says, is the more common word of the same meaning.

18. *Majorumque fames*] Bentley, after proposing to alter 'maiorum' into 'majoris,' or else 'pecuniam' into 'pecunias,' in order that both may be of the same number, comes to the right conclusion at last, that 'majorum' has no connexion with 'pecuniam,' but is of the neuter gender, as in Theocritus (xvi. 65), αἰεὶ δὲ πλεόνων

Late conspicuum tollere verticem,
  Maecenas, equitum decus.
Quanto quisque sibi plura negaverit,
Ab dis plura feret : nil cupientium
Nudus castra peto et transfuga divitum
  Partes linquere gestio,
Contemptae dominus splendidior reï,
Quam si quidquid arat impiger Apulus
Occultare meis dicerer horreis,
  Magnas inter opes inops.
Purae rivus aquae silvaque jugerum
Paucorum et segetis certa fides meae
Fulgentem imperio fertilis Africae
  Fallit sorte beatior.

ἔχοι ἵμερος αὐτόν. With 'tollere verticem' compare C. i. 18. 15; and on 'equitum decus' see C. i. 30. 5 n.

21. *Quanto quisque sibi*] This sentiment approaches as near as possible to the fundamental rule of Christian ethics. The accuracy of the picture in the next verses must not be insisted on too closely. It

29. *Purae rivus aquae*] H to the small river Digentia. fides' see C. iii. 1. 30 n. 'Fa a Greek construction, λανθάν ὄν. Propertius has (i. 4. 15)

"Quo magis et nostros cont
    amores,
  Hoc magis adducta fallit

[redacted]

Quamquam nec Calabrae mella ferunt apes
Nec Laestrygonia Bacchus in amphora
Languescit mihi nec pinguia Gallicis
  Crescunt vellera pascuis,
Importuna tamen pauperies abest,
Nec si plura velim tu dare deneges.
Contracto melius parva cupidine
  Vectigalia porrigam
Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa: bene est cui deus obtulit
  Parca quod satis est manu.

tem' is necessary, because there is 'fallit,' but we must also take 'fulgentem' to act the part of 'fulgentis.']

33. *Calabrae—apes*] See C. ii. 6. 18 n. 'Laestrygonia amphora' (like 'Sabina diota,' which was the same sort of vessel, C. i. 9. 7), 'an amphora of Formian wine.' The inhabitants of Formiae supposed it to be the Laestrygonia of Homer:

ἑβδομάτῃ δ' ἱκόμεσθα Λάμου αἰπὺ πτολίεθρον,
τηλέπυλον Λαιστρυγονίην (Od. x. 81).

See Introduction to the next ode. Ovid (Met. xiv. 233):

"Inde Lami veterem Laestrygonis, inquit, in urbem
Venimus."

The Scholiast on Lycophron (Cassandra, v. 236) says, *Λαιστρύγονες οἱ νῦν Λεοντῖνοι*, and Acron in his note raises a doubt whether 'Laestrygonia amphora' is 'Formiana an Sicula;' but Pliny (N. H. iii. 5) writes, "Oppidum Formiae, Hormiae olim dictum, ut existimavere, antiqua Laestrygonum urbs." Cicero, writing to Atticus (ii. 13), says, 'Si vero in hanc *τηλέπυλον* veneris *Λαιστρυγονίην*—Formias dico." 'Languescere' means 'to be mellowed by keeping.' The Formian wine is mentioned C. i. 20. 11. The pasture lands in the basin of the Po (Gallica pascua) were very extensive and rich.

38. *Nec si plura velim*] Compare Epod. i. 31: "Satis superque me benignitas tua Ditavit." In what follows he says, "I shall make my small means go farther by keeping my desires within bounds, than if I were to join Lydia with Phrygia (and call them mine)." The Mygdonia of Asia Minor (part of Macedonia was also so called) was not very clearly defined, as Strabo says. That Horace identifies it with Phrygia appears from C. ii. 12. 22, "Aut pinguis Phrygiae Mygdonias opes." Claudian (in Eutrop. ii. 1) speaks of the ruins of Troy as "Mygdonii cineres." 'Alyattei' is the genitive of 'Alyatteus,' another form of 'Alyattes' (king of Lydia), as Achilleus -ei of Achilles, Ulyxeus -ei of Ulyxes. Bentley established this reading, to which Tan. Faber made an approximation in 'Alyattii,' seeing that 'Halyattici,' the reading of all former editions, had no meaning, though the editors supposed it to mean Croesus, the son of Alyattes. I do not find that there is a reading 'Alyattei,' but it is now generally adopted. ['Parva vectigalia:' Horace's small income. Cicero uses 'vectigalia' in the same sense. The meaning of 'porrigam' is given in the Introduction, and the word can have no other meaning here. Ritter, following Acron, says 'porrigere vectigalia est dare in manum colligentis.' But after the conquest of Macedonia (B.C. 167) there was no land-tax (tributum) in Italy; in Cicero's time (ad Attic. ii. 16) the 'portoria' were abolished, and there remained no tax in Italy except five per cent. on the value of manumitted slaves. There was, therefore, nothing for Horace to pay. Ritter remarks that Augustus established the 'centesima,' or tax of one per cent. on articles sold (Tacit. Ann. i. 78), but that tax would not touch Horace. Further, Ritter's translation of 'porrigere' is inconsistent with 'continuem' &c., which makes Horace's meaning certain. I omit part of Ritter's argument, which requires no notice.]

42. *Multa petentibus*] The same sentiment appears in C. iii. 24. 63:

"Crescunt divitiae, tamen
  Curtae nescio quid semper abest rei."

'Bene est' occurs again in Epp. i. 1. 89:

"Jurat bene solis esse maritis."

CARMEN XVII.

short ode, C. i. 26, and this ode were addressed to the same person (see Introduction to C. i. 26). The language of the former ode has nce that Lamia was a young man of desponding disposition, and this t and vain-glorious—a sort of criticism impertinent and unreasonable as Vhat is clear is no more than that Lamia was a young man of good birt lia gens, who were plebeians, but of old standing. Like other families t perhaps glad to trace their origin to a fabulous hero, and believed their mus, king of the Laestrygonians, the builder of Formiae, from whence nigrated to Rome (see last ode, v. 33 n). Horace had evidently an a ung man Lamia, whose father was a friend of Cicero, and died rich. bable the ode was written at his house in the country, whether at Form probabile," says Jani, I don't see why) or elsewhere. It has no partic uld have cost Horace little labour. He must have written many such been published, and these two odes were probably included in the col npliment to Lamia. But there is not the least reason why Horace shou not to have been the author of the ode; and though it might do very we , without the verses 2—5, which some editors would strike out (Jani sa spurii sunt," and has a long excursus to prove it), but no MSS. omi vorst species of criticism that endeavours to bring, by corrections, omi ons, the received text into conformity with some standard which is p ent the mind and style of the author. If this system were not so com among the commentators of Horace, old and new, it would seem sup word about it. Lamia had a brother Quintus, who died early, to the gr s (Epp. i. 14. 6). There was one of this family, according to the Schol

[redacted]

Auctore ab illo ducis originem
Qui Formiarum moenia dicitur
Princeps et innantem Maricae
Litoribus tenuisse Lirim
Late tyrannus) cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

Horace wrote. He was consul A.D. 3 (Clinton, F. H.). Orelli adopts the form 'fastos' in preference to 'fastus,' as being, he says, more ancient. 'Fastibus' occurs in Lucan (x. 187); and Priscian (vi. 14) says, that both forms have been found by him in this passage of Horace. The words occur again in C. iv. 14. 4.

5. *ducis*] This is the reading of all the MSS. D. Heinsius proposed to read 'ducit,' to be governed by 'genus,' and Bentley warmly supports that reading. But there is no necessity to desert the MSS. What Horace says is nearly as follows, 'Since, as it is reported, your early ancestors declared they were descended from Lamus, and the same tradition has come down through their successors in the annals of the family, no doubt you draw your origin from that distinguished source;' in which there is nothing more than a little jocular irony, which would amuse Lamia whether it pleased his family pride or not. That the pronoun 'tu' ought to appear in opposition to 'priores' is no argument against 'ducis.' The poets, both Latin and Greek, often omit the personal pronoun, even when it is wanted for emphasis, as in C. i. 1. 35, "Quod si me lyricis vatibus inseris," where Maecenas is emphatically addressed; and in C. iv. 2. 33, "Concines majore poeta plectro Caesarem," where Iulus Antonius is opposed to Horace himself. 'Quando et' sufficiently makes the opposition here.

6. *Formiarum*] See Introduction.

7. *Maricae litoribus*] This means the shore of Minturnae on the borders of Latium and Campania, where the nymph Marica was worshipped.

12. *aquae—augur*] See C. iii. 27. 10, "Imbrium divina avis imminentum;" and Ovid (Am. ii. 6. 34), "pluviae graculus auctor aquae," where it appears Heinsius proposed to substitute 'augur' for 'auctor.'

13. *Dum potes*] Bentley, from three of his oldest MSS., introduced 'potis' for 'potes,' the reading of former editions. He says it is "sine dubio ab Horatii incude: unde enim bonis illis Librariis nummum tam rarae notae?" And he quotes Virgil (Aen. iii. 670):

"Verum ubi nulla datur dextra adfectare potestas,
Nec potis Ionios fluctus aequare sequendo.'

To Bentley's three MSS. Vanderburg has added a fourth, also of the tenth century, "et exstitit haud dubie in pluribus aliorum etiam codd. sed neglectum fuit," says Jani, because he likes a word "tam exquisitum et rarum."

14. *cras Genium mero Curabis*] 'Genium curare' is ἅπαξ λεγόμενον. 'Placare' and 'indulgere' are the usual words. Mitsch. says, that "any man of politeness will instinctively see that Horace means politely to offer himself as a guest at Lamia's table;" on which Orelli says that such politeness is a matter "de qua vehementer dubitare licet." The commentators have with their usual accuracy done their best to determine whether Lamia was going really to offer sacrifice to his genius, or whether Horace only meant him to do so; and also whether 'curare' can have reference to a sacrifice, or whether it does not rather mean that Lamia was going to keep his birthday next day; to which again it is objected that this could not be, as blood was not shed in sacrifice on birthdays; of which statement another satisfactorily disposes (C. iv. 11. 8 n.). I leave the reader to exercise his own judgment on the question. ['Quod et merum et porcus bimestris Genio dari nunc dicitur, non satis accurate factum est: nam vulgo Genium vino, Tellurem porco placabant.' Epp. ii. 1. 143—Ritter.]

16. *operum solutis*] This construction, like "desine querelarum" (C. ii. 9. 17), and other expressions there quoted, is similar to the Greek πόνου λελυμένοις. [Comp. S. ii. 3. 27.] On these constructions Prof. Key says (L. G. § 940, and note), "occasionally verbs of removal or separation

Annosa cornix. Dum potes aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri
Cum famulis operum solutis.

e a genitive of the 'whence' in old ters and in poetry." "The legal lange here, as in so many cases, retained ces of the old construction, as in 'libe- e tutelae.'" So Cicero says (de Legg. ii. 20), "Is per aes et libram h tamenti solvat." "Me omniu rum levas" is a like constru by Mr. Key from Plautus.

CARMEN XVIII.

t was usual to offer sacrifice to Faunus at the beginning of spring, thou a did not take place till the Nones of December. (See C. i. 4. 6 and 17 ery elegant, especially the picture of rustic security and cheerfulness in nzas. The confusion of the Greek Pan with the Latin god Faunus has ore and is well known.

ARGUMENT.

nus, come with mercy to my fields and depart gentle to my young acrifice and pour libations to thee at the fall of the year. When thy ound the old altar smokes with incense; the flocks sport in safety, the est, and the village is gay; the wood sheds its leaves, and the clowr nemy, the earth, in the dance.

[redacted]

Ludit herboso pecus omne campo,
Cum tibi Nonae redeunt Decembres;
Festus in pratis vacat otioso
  Cum bove pagus;
Inter audaces lupus errat agnos;
Spargit agrestes tibi silva frondes;
Gaudet invisam pepulisse fossor
  Ter pede terram.

9. *Ludit herboso*] The festivities of December in Horace's pleasant valley would hardly suit an English May-day. Several middle-age MSS. have changed 'pagus,' which stands for Horace's village Mandela, into 'pardus,' a monkish fraud or blunder, to effect a resemblance between this passage and the prophecy of Isaiah (xi. 6), "The wolf shall lie down with the lamb, and the leopard shall lie down with the kid," &c. It does not quite appear why the wood should be said to shed its leaves in honour of Faunus: it may be in sorrow for his departure, or as a carpet for him to tread upon, or for his worshippers to dance upon.

16. *Ter*] "Quod est tripudiare. Ter ad rhythmum dactylicum vel anapaesticum rettulit" (Scholiast, quoted by Orelli, not Acron, Porph., or Comm. Cruq.). It is what Sir John Davies (Orchestra, st. 69, 70) calls

> "Those current traverses
> That on a triple dactyly foot do run."

He describes another which seems to correspond to the rustic dance in the text:

> "Yet is there one of most delightful kind
> A lofty jumping or a leaping round:
> Where arm in arm two dancers are entwined
> And whirl themselves with strict embracements bound,
> And still their feet an anapaest do sound.
> An anapaest is all their music's song
> Whose first two feet are short and third is long."

These were the 'courantoes' and 'lavoltaes' of the Elizabethan age, in which our modern dancers may perhaps trace something of their art.—'Fossor' is put generally for a labourer, who may be supposed to have no love for the earth that he digs for another. ['Fossor' is the name of the man who digs between the vines. Columella, iv. 27.]

CARMEN XIX.

The impetuosity and liveliness of this ode are remarkable. It would be difficult to find in any language, I think, a poem more expressive of the freedom suited to the occasion for which it was composed,—a supper in honour of Murena's installation in the college of augurs. In regard to this person see C. ii. 10. Telephus is no doubt a fictitious name, though Acron calls him a Greek poet and a friend of Horace, being led to that information as is common with commentators, old and modern, only by the ode itself, to which undue reality is given. The name occurs in two different odes (C. i. 13 and iv. 11), and efforts have been made to prove the person to be the same in each case. In the first of these he is a "puer furens," with "cervix rosea" and "cerea brachia," with whom Lydia is passionately in love. Here he is a bookworm given to antiquarian and historical researches, and in the fourth book he is still young enough to be a rival of the poet with Phyllis his last love. "Modern commentators have filled up the details of the (Scholiast's) picture. Telephus is made out to be a Greek youth of rank, is fond of antiquarian studies, and when he is once buried in them is hardly to be torn away from his books, with more of the same idle babble. Those good old scholars, Gerard Vossius and Fabricius, never dreamt of any thing of the sort, else they would not have failed to enrich their literary histories, in which they carefully stick every name they can pick up, with that of this

us. But it looks rather ill that this well-bred learned Greek, who li
te terms with Horace, is never heard of in any other place. The best
him may be gleaned from the other two odes. Telephus is a poetical
uses when it suits his purpose, as here, for instance, when he wanted
an air of individuality to an ode beginning with the humorous repro
eat deal about the race of Codrus and of Aeacus, and about the Troj
ow, where, and on what we are to dine to-day, you don't say a word
ann's opinion, and I think any sensible man who reflects on the subj
ceptions of reality in his mind, will agree with him. At any rate a
lwork of truth would be enough for the part that Telephus bears in t
questions conjecture and time are thrown away. [Ritter tells us
nd believe that Telephus is the rhetorician Heliodorus, S. i. 5. 2.
race giving him this name is as wonderful as the discovery itself.
at the Telephus of C. iv. 11 is a different person.] Of the date we c
written before A.U.C. 732, for the reasons stated C. ii. 10. The
(v. 8), and the day was the first of the month (probably of the year
nbr. supposes the ode to have arisen out of the following scene.
nter evening Horace is sitting in a room with some friends. They
inking without much spirit, till at last the dulness of the conversati
ry points of history, through the prosy pedantry of some one of the pa
r it no longer, and bursts out with the contemptuous language with
gins; then calls his friends to drink, and sets them the example.
uch a scene to the ode; but there can be little doubt, I think, that
Horace bestowed more than average pains, though there is no ode i
lare artem" is more conspicuous. It is impossible to suppose it th
t, as Dillenbr.'s very neat adaptation would require us to suppose.

[redacted]

Quo Chium pretio cadum
  Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
  Pelignis caream frigoribus, taces.
Da lunae propere novae,
  Da noctis mediae, da, puer, auguris
Murenae: tribus aut novem
  Miscentur cyathis pocula commodis.

a year which the Jewish chronology puts before the dispersion of mankind, and Ta-ou the august was reigning at Pekin while Noah was floating in the ark.

4. *sacro—sub Ilio*] This is Homer's epithet, Τροίης ἱερὸν πτολίεθρον.

5. *Chium—cadum*] This is the same form of expression as "Laestrygonia amphora," "Sabina diota;" and the vessels were all the same. Compare Tibullus (ii. 1. 27), quoted C. iii. 8. 11.

On the Chian wine see Sat. ii. 8. 15. The best foreign wines were Thasian, Lesbian, Chian, Sicyonian, Cyprian, and Clazomenian. Only the second and third are mentioned by Horace, who puts them together in Epod. ix. 34. They were mild wines. Lesbian was 'innocens' (C. i. 17. 21).

6. *Quis aquam temperet ignibus*] This is equivalent to 'who can give us a bath?' So Cicero, writing to Paetus, with whom he was going to dine (ad Fam. ix. 16, sub fin.), says, "ego tibi unum sumptum afferam quod balneum calfacias oportebit." Dillenbr. supposes Horace to be proposing an ἔρανος or symbola, each person contributing in kind to the entertainment. I do not take that view of his words. [Ritter, following Acron, explains 'quis aquam temperet,' &c., 'who will supply warm water for the wine?']

8. *Pelignis frigoribus*] Cold as bad as the Peligni know, who inhabited a high part of the Apennines in the Samnite territory. 'Quota' means at what hour we may sup. Bentley tells us Horace might have said 'quotus,' as he does in Epp. i. 5. 30. He thinks that word would have been equally good. I do not. [On 'frigoribus' Ritter remarks, 'numerus multitudinis notionem frigoris adauget.' The Roman use of plurals is common. Comp. Caesar, B. G. i. 16, 'propter frigora;' and C. iv. 7. 9.]

9. *Da lunae propere novae*] The scene is suddenly shifted to the supper-table. On the construction with the genitive see above (C. iii. 8. 13). Turnebus gives the right interpretation of 'lunae novae.' It means the Kalends, which was a feast day. (Compare iii. 23. 2, 'nascente luna.') The months of Numa's calendar being lunar, the association of the new moon with the first day of the month remained after the calendar was altered. A cup for midnight does not appear to have any other meaning than an excuse for another toast. "Dicetur merita Nox quoque naenia" (C. iii. 28. 16).

11. *tribus aut novem Miscentur cyathis*] The 'cyathus' was a ladle with which the drink was passed from the mixing bowl to the drinking cup. The ladle was of certain capacity, and twelve 'cyathi' went to the sextarius. Horace therefore says in effect, "let the wine be mixed in the proportion of three cyathi of wine to nine of water, or of nine of wine to three of water." He says also the poet under the inspiration of the Muses likes the stronger proportion; but the Graces (in other words, good breeding and good temper) forbid the wine to be drunk pure, lest it lead to intoxication and strife. 'Tres supra' means the three over the largest proportion of nine, and which, if added, would make the drink 'merum.' The above is Orelli's explanation, and it seems to me to be true. He held a different opinion at one time, and his Excursus may be consulted by those who are not satisfied with the explanation here given. There were different ways of drinking healths. One way was to drink as many cups as there were letters in the name. Some interpret this passage as meaning that the poet drank nine cups to the Muses, while others to the Graces drank only three, according to their number. This explanation Orelli does not give; but I like it best after his own. It requires us to render 'tres supra' 'above three,' which I do not like. 'Miscentur' means that such is the usual practice, and there is no necessity to change it to 'miscentor,' as Bentley has done, following Rutgersius. 'Commodis,' fit and proper 'cyathi,' that is, bumpers. [It may mean that either three or nine may be the right (commodis) number of

Qui Musas amat impares
  Ternos ter cyathos attonitus petet
Vates; tres prohibet supra
  Rixarum metuens tangere Gratia
Nudis juncta sororibus.
  Insanire juvat: cur Berecyntiae
Cessant flamina tibiae?
  Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
  Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus
  Et vicina seni non habilis Lyco.
Spissa te nitidum coma,
  Puro te similem, Telephe, Vespero
Tempestiva petit Rhode:
  Me lentus Glycerae torret amor meae.

'cyathi.'] The Muses are 'impares' as being nine in number. 'Attonitus' is equivalent to ἐμβρόντητος. On 'nudis' see C. i. 30. 5 n.

18. *Insanire juvat*] This is a repetition

24. *non habilis Lyco*] Th the Blandinian MSS. had 'habi reading Rutgersius must ha when he interpreted 'vicina' t intacta neque aliter quam vicin

[redacted]

ARGUMENT.

ell rob the lioness of her whelps, Pyrrhus. That girl will rush to the rescue of her rer, and like a coward and thief thou shalt quit the field after a hard-fought battle which he shall stand like Nireus or Ganymede, the umpire of the fight.

NON vides quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paullo fugies inaudax
  Proelia raptor
Cum per obstantes juvenum catervas
Ibit insignem repetens Nearchum,
Grande certamen tibi praeda cedat
  Major an illi.
Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
  Sub pede palmam
Fertur, et leni recreare vento
Sparsum odoratis humerum capillis,
Qualis aut Nireus fuit aut aquosa
  Raptus ab Ida.

3. *inaudax*] This word, which is not found elsewhere, is the Greek ἄτολμος.

5. *per obstantes*] i. e. 'when, like the lioness bursting through a host of huntsmen, she shall rush to the rescue of Nearchus more beautiful than all (insignem).'

8. *Major an illi*] Orelli, who seldom departs from the MSS., has here adopted an emendation which he calls "sagacem ac facillimam," and which Dillenbr. approves, and "tantum non recepit," 'major an illa,' which is due to the simultaneous sagacity of Peerlkamp and Haupt. The former has deserved little of Horace, and has not, I think, increased his claims by this suggestion. 'Major an illa' would mean, 'or whether she is superior;' 'major an illi,' 'rather to thee or to her.' The Greek could not be mistaken if it ran πότερα ἡ λεία σοὶ μείζων ἥξει ἢ ἐκείνῃ, where μείζων would be equivalent, not to λείας μεῖζον μέρος, but to μᾶλλον. Cicero (ad Qu. Fratr. i. 1. c. 4) says, "Sit lictor non suae sed tuae lenitatis apparitor; *majoraque* praeferant fasces illi ac secures dignitatis insignia quam potestatis." Probably Horace found μείζων in his original in some such combination as I have supposed. 'Certamen' has no regular government. The construction, however, is intelligible without supplying 'est' or 'erit,' as some propose.

11. *Arbiter pugnae*] Nearchus is represented as standing in doubt to which of the combatants he shall yield himself, with his naked foot upon the palm of victory, looking like Nireus,

> ——— ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν
> τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλείωνα (Il. ii. 673),

or like Ganymede. The difference between the perfect and the present, the one as representing a complete, and the other a continuing action, is here clearly marked. (See C. i. 1. 4 n.) 'Fertur' a little disturbs the character of the description as a painting, whether we interpret with Dillenbr., who supposes a real story to be the subject of the ode, and has no faith in a Greek original, or with Orelli, who understands it to mean the remarks of the spectators looking on at this scene as it might be represented on a stage or in a picture. The latter does not satisfy me, and the word is one of which it is difficult to fix the exact meaning. I cannot help thinking that this too savours of a pretty literal copy, and indicates a composition not flowing from the mind of the writer, and therefore liable to some confusion, though to him it was plain enough. ['Aquosa;' Homer's πολυπίδαξ.]

CARMEN XXI.

The history of M. Valerius Messalla Corvinus, of his learning and eloqu
origin of his double cognomen, under both of which he appears in Horace
fully given in Velleius, ii. 71. The date of this ode, which is addressed
containing the wine intended for Messalla at a supper to which he has invit
Horace's house, cannot by any sort of evidence be even conjectured. Dil
was a song composed extempore at a party at which Messalla was symposia
extemporaneous effusions Dillenbr. puts more faith than I can; but the o
been recited at the supper-table, and composed for the occasion it professes
composed for.

ARGUMENT.

Thou amphora, who wast filled at my birth, whether thy mission be one
joy, of strife, or love or sleep, come down, for Corvinus would have my
Learned though he be, he will not despise thee, for neither did old Cato
soften the inflexible, and open the heart, and bring back hope, and give
courage to the humble. Liber, Venus, and the Graces shall keep thee
the dawn of day.

O NATA mecum consule Manlio,
Seu tu querelas sive geris jocos
Seu rixam et insanos amores
Seu facilem, pia testa, somnum,

[redacted]

Non ille, quamquam Socraticis madet
Sermonibus, te negleget horridus:
Narratur et prisci Catonis
Saepe mero caluisse virtus.
Tu lene tormentum ingenio admoves
Plerumque duro; tu sapientium
Curas et arcanum jocoso
Consilium retegis Lyaeo;
Tu spem reducis mentibus anxiis
Viresque, et addis cornua pauperi,
Post te neque iratos trementi
Regum apices neque militum arma.

the apotheca was in the upper part of the house. (C. iii. 8. 11 n.) For the same cause 'deripe' is used (C. iii. 28. 7). 'Dignus' is used sometimes by the later prose-writers with an infinitive, and by Horace several times in the Satires and Epistles. Orelli quotes Seneca (de Benef. i. 1. 10), "dignus est decipi." 'Languidiora' corresponds to 'languescit mihi' above (C. iii. 16. 35). For 'lectum nomine,' Bentley proposes 'fetum numine,' "hoc est, quacunque potestate praeditum; compellat enim testam tanquam Dea quaepiam fuerit. Et justa ni fallor metaphora est; et ad audacem Flacci indolem accommodata." He anticipates the rejection of his emendation because it is an emendation, but thinks if any MS. were to exhibit his reading it would be received with acclamation. There is a reading 'numine;' but no signs yet of the acclamation Bentley expected; when 'fetum' makes its appearance, editors may perhaps desert the received reading.

9. *madet*] This word would hardly have been used for 'imbuitur' in this sense on any other occasion, though Martial says (i. 40), "Cecropiae madidus Latiaeque Minervae Artibus." Pliny (Epp. iii. 12) copies the expression 'Socraticis sermonibus,' which Orelli supposes had passed into proverbial use. Speaking of a supper, he says, "Sit expedita: sit parca: Socraticis tantum sermonibus abundet." For 'negleget,' the reading of most MSS. and editions, Bentley prefers the present tense. [Ritter has 'neglegit.']

11. *Narratur et prisci Catonis*] Plutarch says the younger Cato drank a great deal of wine in the latter part of his life, and Seneca says the same. Some editors therefore have supposed that Horace refers to him. But he is not alluding to the intemperate use of wine, and 'prisci' can only apply to the elder Cato, as in "priscis memorata Catonibus atque Cethegis" (Epp. ii. 2. 117). "Prisci: antiquioris, non Uticensis" (Acron).

13. *Tu lene tormentum ingenio*] 'Thou appliest a gentle spur to the usually ungenial temper.' 'Duro ingenio' does not, I think, as Bentley says, signify 'the genius that finds it hard to express itself,' but the reserved temper whose sympathies are not easily drawn out, as in Terence (Phorm. iii. 2. 12), "Adeon' ingenio esse duro te atque inexorabili." 'Sapientium' Dillenbr. supposes to be said ironically, signifying the Sir Oracles, "who therefore only are esteemed wise for saying nothing." I think it has a more serious and kindly meaning, and applies to the philosophical and thoughtful (as 'sapientia' is put for philosophy, C. i. 34. 2), who have little to do with mirth till they are brought out by cheerful company. It is said that in his odes Horace always uses the termination 'ium' for the genitive plural of nouns ending in 'ens,' and for participles the termination 'tum.' But the instances of either are not numerous enough to determine a rule, and the so-called nouns are usually participles, as 'sapiens' is. Ovid probably had this passage of Horace in his mind when he wrote the following verses (A. A. i. 237):—

"Vina parant animos faciuntque caloribus aptos,
Cura fugit multo diluiturque mero.
Tunc veniunt risus, tunc pauper cornua sumit,
Tunc dolor et curae rugaque frontis abit.
Tunc aperit mentes aevo rarissima nostro
Simplicitas artes excutiente deo."

Te Liber et, si laeta aderit, Venus
Segnesque nodum solvere Gratiae
Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

Cornua' is 'strength,' 'courage,' er to attack or to resist' (Ovid, Am. 1. 6). Ritter observes that Bacchus υρόκερως, Eurip. Bacch. 100, and he s to Tibullus, ii. 1. 3, 'Bacche, veni, sque tuis e cornibus uva Pendeat.']

. *Post te*] "Quis post vina gravem iam aut pauperiem crepat?" (C. i. 18. As to 'apices,' see C. i. 34. 14.

. *Segnesque nodum solvere Gratiae*] Iorace represents the Graces naked, um' cannot signify the zone, as some commentators say. It seems bond that unites them. The represented with their arms Acron says, 'Segnesque nodu hoc est quae nodum non solv nexae sunt. Propterea hoc di qui fida inter se gratia jungun resolvuntur ab amicitiae fide, Gratiae conjunctis inter se ma tur.' As to the next line 8. 14.

CARMEN XXII.

orace on some occasion thought fit to dedicate a pine in his garden t ommentators have suggested various reasons and occasions for his do ks it may have been when he first had possession of his farm, which e e date of the ode; another that he had had an escape from the attack

Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.

on v. 13 of the Secular Ode. Diana was 'Diva triformis' as being Luna in Heaven, Diana on Earth, and Hecate in Hell; whence Virgil speaks of "Tergeminamque Hecaten, tria virginis ora Dianae" (Aen. iv. 511), alluding (as Horace does) to the statues of the goddess with three faces set up where three roads met, so that she could look down all three at once, from which she was called Trivia. Compare Ovid (Fast. i. 141):

"Ora vides Hecates in tres vertentia partes,
Servet ut in ternas compita secta vias."

[Puellas: see C. iii. 14. 10 n.]

6. *Quam per exactos ego laetus annos*] The antecedent to 'quam' is implied in 'tua.' [(See Sat. i. 4. 23.) It is, however, possible that 'quam' may refer to 'pinus.' 'Quam donem,' 'let the pine be thine to receive my annual offering.'] 'Per exactos annos' means 'every year.'

CARMEN XXIII.

Phidyle (from φείδεσθαι) is, according to Jani, "villica haud dubie seu procuratrix in fundo Sabino Horatii:" to whom Horace wrote this ode, says Dacier, because she complained that she was not allowed by her master to offer fine enough sacrifices. Let us rather assume that Horace, wishing to embody the principle that any offering to Heaven is acceptable according to a man's means (see note on v. 20), put it into the form of an address to the plain and pious Phidyle, a person of his own creation, bringing a humble offering to her Lares with doubts as to its acceptance, or lamenting that she could not for her poverty offer a worthier sacrifice. This explanation lies on the surface, and I do not see any other that the ode is capable of.

ARGUMENT.

My humble Phidyle, lift thy hands to heaven, and bring the Lares but incense, fresh corn, and a sucking-pig, and they shall protect thy vines and fields and lambs. Herds and flocks fed on Algidus or Alba, these are for the pontifices: do thou but crown thy gods with rosemary and myrtle, for it is the clean hand and not the costly sacrifice that comes with acceptance to the altar.

Caelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
Si ture placaris et horna
Fruge Lares avidaque porca,

1. *supinas*] The clasping of the hands in prayer does not seem to have been usual with the ancients. 'Sup-inus' and ὕπ-τιος contain the same element, and both signify 'upturned.' The 's' in the Latin word corresponds to the aspirate of the Greek, as in 'silva' and ὕλη. Compare Aesch. (P. V. 1005): γυναικομίμοις ὑπτιάσμασιν

Nec pestilentem sentiet Africum
Fecunda vitis nec sterilem seges
Robiginem aut dulces alumni
Pomifero grave tempus anno.
Nam quae nivali pascitur Algido
Devota quercus inter et ilices
Aut crescit Albanis in herbis
Victima pontificum secures
Cervice tinget: te nihil attinet
Tentare multa caede bidentium
Parvos coronantem marino
Rore deos fragilique myrto.

χερῶν. As to 'nascente Luna' see C. iii. 19. 9 n. The prose form of 'hornus' is 'hornotinus.' The epithet 'dulces' may have been copied from Lucretius (ii. 1160), "Ipsa dedit dulces fetus per pabula laeta." [Ritter maintains that the 'alumni' are newly-planted trees, named 'dulces' from the fruit. See 'alumnis' C. iii. 18. 4. Columella, iv. 27, speaks of the 'alumni,' shoots of a vine.]

[9. *nivali*] 'Snow-covered,' sometimes in

ley must have forgotten his n
says, 'uterque Scholiastes nom
esse monuerunt.' The produ
final 'a' in 'sumptuosa' is nc
ble, but it is no defence to say
says, that Martial has (v. 69
gladium demens Romana strin
for 'str' is a very different
from 'bl,' and Horace would no
this licence even with those l
real defence has been given a

[redacted]

Immunis aram si tetigit manus,
Non sumptuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.

The Roman practice and the Greek were different. The οὐλαί and οὐλοχύται were the entire grain of barley mixed with salt. The grain was not pounded by the Greeks; by the Romans it was, and the salt kneaded with it. So "Dant fruges manibus salsas" (Aen. xii. 173). The crackling of the salt was a good omen. Tibullus (iii. 4. 9):

"At natum in curas hominum genus omina noctis
Farre pio placant et saliente sale."

Socrates was the first among the ancients who took the view here given of the gods and their offerings. His opinions are related by Xenophon (Memor. i. 3. 3): θυσίας δὲ θύων μικρὰς ἀπὸ μικρῶν οὐδὲν ἡγεῖτο μειοῦσθαι τῶν ἀπὸ πολλῶν καὶ μεγάλων πολλὰ καὶ μεγάλα θυόντων . . . ἀλλ' ἐνόμιζε τοὺς θεοὺς ταῖς παρὰ τῶν εὐσεβεστάτων τιμαῖς μάλιστα χαίρειν. All this is confirmed by the highest authority, which tells us, that "if there be first a willing mind, it is accepted according to that a man hath, not according to that he hath not" (2 Cor. viii. 12). Persius may have had this ode in mind (S. ii. end):

"Quin damus id superis de magna quod dare lance
Non possit magni Messalae lippa propago,
Compositum jus fasque animo, sanctosque recessus
Mentis, et incoctum generoso pectus honesto?
Haec cedo ut admoveam templis et farre litabo."

CARMEN XXIV.

About A.U.C. 728.

This ode is of the same class and was probably written about the same time as the early odes of the third book, *i. e.* about A.U.C. 728. It deals with the licentious abuses of the times, and points indirectly to Augustus as the real reformer of them, as in the second ode of the first book. Horace is never more powerful than when he handles these subjects. Whether from a wish to please his patron or from a genuine sense of the depravity of his age, he seems to put on all his strength and to use his happiest language when he is attacking it. The variety of images and illustrations in this ode is very remarkable, and they are particularly well chosen and original. There is none that exhibits Horace's peculiar style more completely than this does.

ARGUMENT.

Let a man be as rich and extravagant as he may, yet, when Fate overtakes him, fear and death will seize him. The wandering tribes of the North with their free plains and toils equally shared, where stepmothers are kind and wives are obedient and chaste, and where crime meets with its reward,—are happier than we are. He who would gain a name for future times (for merit is only recognized after death), let him put a check upon the licentiousness of the age. Of what use is it to complain if crime goes unpunished? Of what use are laws without morals? We are running every where in quest of money, urged on by the shame of poverty. If we really repent let us give our gold to the gods or cast it into the sea, eradicate the seeds of avarice, and strengthen our minds with nobler pursuits. Our youth are idle: their fathers lay up wealth by fraud: for let riches increase as they will, they always fall short of men's desires.

INTACTIS opulentior
  Thesauris Arabum et divitis Indiae
Caementis licet occupes
  Tyrrhenum omne tuis et mare Apulicum,
Si figit adamantinos
  Summis verticibus dira Necessitas
Clavos, non animum metu,
  Non mortis laqueis expedies caput.
Campestres melius Scythae
  Quorum plaustra vagas rite trahunt domos
Vivunt, et rigidi Getae
  Immetata quibus jugera liberas
Fruges et Cererem ferunt,
  Nec cultura placet longior annua,
Defunctumque laboribus
  Aequali recreat sorte vicarius.

1. *Intactis*] Cn. Pompeius Magnus, and others had entered Arabia Petraea; but Arabia Felix which is here referred to had not yet been invaded. The expedition under Aelius Gallus was probably after the composition of this ode. See C. i. 29 Int.,

reader's judgment.]

6. *Summis verticibus*] Thi variously explained. Bentley to mean the heads of the nails, drives in the nails to the heads on these lines is one of his wo

[redacted]

Illic matre carentibus
  Privignis mulier temperat innocens,
Nec dotata regit virum
  Conjux nec nitido fidit adultero.
Dos est magna parentium
  Virtus et metuens alterius viri
Certo foedere castitas;
  Et peccare nefas aut pretium est mori.
O quisquis volet impias
  Caedes et rabiem tollere civicam,
Si quaeret PATER URBIUM
  Subscribi statuis, indomitam audeat
Refrenare licentiam,
  Clarus postgenitis; quatenus, heu nefas!
Virtutem incolumem odimus,
  Sublatam ex oculis quaerimus invidi.

and were then relieved by others, who in their turn served a year and were relieved. Those who stayed at home cultivated the fields. They had no enclosures and occupied the same ground only for one year." [But Horace does not allude, I think, to the usages of the Suevi; and the 'vicarius' is simply the man who takes the place of him who has done his year's work, and has then a year's rest, as Ritter correctly explains it.]

18. *temperat*] 'holds her hands from,' 'parcit.' With 'nec dotata,' &c. compare Plautus (Men. v. 2. 16.): "Ita istae solent quae viros subservire sibi postulant, doti fretae," and again (Aulul. iii. 5. 61.):

"Nam quae indotata est ea in potestate est viri:
Dotatae mactant et malo et damno viros."

Juvenal has not overlooked this evil:

"Optima sed quare Cesennia teste marito?
Bis quingenta dedit," &c. (S. vi. 136.)

The Greek comic poets had many allusions to the same subject. See in particular a fragment of Alexis in Athenaeus (Ed. Cas. 558), and Anaxandrides in Stobaeus:

πένης—τὴν γυναῖκα πλουσίαν
λαβὼν ἔχει δέσποιναν οὐ γυναῖκ' ἔτι.

'Nec fidit' means she does not trust her paramour to shield her with his influence from her husband's anger.

21. *Dos est magna parentium*] 'An ample portion for wives is their virtue and that chastity which, living in unbroken bonds, shrinks from any other man than the husband.' Plautus again supplies a like passage (Amphitr. ii. 2. 207):

"Non ego illam dotem mi esse duco quae dos dicitur,
Sed pudicitiam et pudorem et sedatum cupidinem,
Deum metum, parentum amorem, et cognatum concordiam."

25. *O quisquis*] Bentley divides this into 'O quis quis.' He gives no heed, he says, to all the MSS. and editions, and charges them with a wicked combination (prava conspiratio) in retaining 'quisquis.' The copyists he calls 'obesi,' and of his own reading he says it is "elegantissima," and adds "mirificam vim et affectum sententiae." Most readers will think it entirely destroys the dignity and simplicity of the passage. 'Pater urbium' is not a title found elsewhere, but is analogous to 'Pater patriae' which Augustus received A.U.C. 752 (C. i. 2. 50), and 'parens coloniae' which appears in an inscription in Orelli's collection (605). With 'refrenare licentiam' compare C. iv. 15. 9 sqq.:

"—— ordinem
Rectum evaganti frena licentiae
Injecit."

'Postgenitis' does not occur elsewhere.

30. *quatenus*] Forcellini gives other instances of this sense, 'quandoquidem.' See S. i. 1. 64; 3. 76. The sentiment is repeated and illustrated in Epp. ii. 1. 10 &c.

Quid tristes querimoniae,
Si non supplicio culpa reciditur?
Quid leges sine moribus
Vanae proficiunt, si neque fervidis
Pars inclusa caloribus
Mundi nec Boreae finitimum latus
Durataeque solo nives
Mercatorem abigunt, horrida callidi
Vincunt aequora navitae,
Magnum pauperies opprobrium jubet
Quidvis et facere et pati
Virtutisque viam deserit arduae?
Vel nos in Capitolium
Quo clamor vocat et turba faventium,
Vel nos in mare proximum
Gemmas et lapides aurum et inutile,
Summi materiem mali,
Mittamus scelerum si bene poenitet.
Eradenda cupidinis
Pravi sunt elementa, et tenerae nimis
Mentes asperioribus

[redacted]

Seu Graeco jubeas trocho
  Seu malis vetita legibus alea,
Cum perjura patris fides
  Consortem socium fallat et hospitem,
Indignoque pecuniam
  Heredi properet. Scilicet improbae
Crescunt divitiae; tamen
  Curtae nescio quid semper abest reï.

57. *Seu Graeco jubeas trocho*] On the use of the trochus see Smith's Dict. Ant., where there are engravings of three gems illustrating the practice. The hoop was of metal, and it was guided by a rod with a hook at the end, such as boys commonly use now. Martial xiv. 169.

58. *vetita legibus alea*] There were laws at Rome against gaming, which practice was nevertheless very prevalent among all classes in the degenerate times of the republic and the empire (Dig. 11, tit. 5). Juvenal complains that young children learnt it from their fathers (xiv. 4):

"Si damnosa senem juvat alea, ludit et heres
Bullatus, parvoque eadem movet arma fritillo."

Martial (iv. 14. 7) has many references to this vicious habit, which had scope allowed it at the Saturnalia:

"Dum blanda vagus alea December
Incertis sonat hinc et hinc fritillis
Et ludit popa nequiore talo."

Cicero charges M. Antonius with pardoning one Licinius Lenticula, who had been condemned for gaming, and with whom Antonius, who, if we are to believe Cicero, was a great gambler, had been in the habit of playing: "Hominem omnium nequissimum qui non dubitaret vel in foro alea ludere lege quae est de alea condemnatum in integrum restituit" (Phil. ii. 23).

60. *Consortem socium*] 'Consortes' sometimes stands for 'coheirs:' "Sors et patrimonium significat, unde consortes dicimus" (Festus sub v.). He also explains 'disertiones' as "divisiones patrimoniorum inter consortes." The word bears this meaning in Cic. in Verr. ii. 3. 23: "Quum ex agris tres fratres consortes perfugissent," and in Livy, xli. 32: "Censoris frater et etiam consors." Bentley understands the word in this sense here, following Dacier, and proposes to insert 'et' between 'consortem' and 'socium.' There is no MS. authority for this reading, and the meaning of 'consors' is not confined to co-heirship. 'Consortem socium' means the partner whose capital was embarked with his own. The Romans held it to be a very serious offence for a man to cheat his partner. Cicero (pro Rosc. Am. c. 40) says "in rebus minoribus fallere socium turpissimum est." Also, in his speech for Roscius the player, he says (c. 6), "aeque enim perfidiosum et nefarium est fidem frangere quae continet vitam, et pupillum fraudare qui in tutelam pervenit, et socium fallere qui se in negotio conjunxit," which last words seem to explain 'consors.' Horace couples these two last crimes in Epp. ii. 1. 123:

"Non fraudem socio puerove incogitat ullam
Pupillo."

Cicero (Brutus, c. 1) unites in another sense Horace's two words: "Socius et consors gloriosi laboris." 'Hospites' is the reading of many good MSS., and Bentley adopts it [also Ritter and Keller].

62. *improbae*] This is one of the most difficult words to which to assign a proper meaning. Forcellini gives three or four separate heads with quotations illustrative of each, under any one of which most of the examples in the others might be classed. Orelli has quoted instances (on C. iii. 9. 22) in which it is applied to labour, a jackdaw, a man, a mountain, a tiger, winter, and the Adriatic Sea. He might have added others: see Index. It implies 'excess,' and that excess must be expressed according to the subject described. ['Rei' is the dative. Ritter following Nauckius makes it the genitive, and inappropriately compares 'nescio quid meditans nugarum,' S. i. 9. 2.]

CARMEN XXV.

A.U.C. 724 (?).

his ode reads at first like an introduction to one on a larger scale i
ustus, but we need not suppose that such a sequel ever was composed.
to judge by the enthusiasm of the language, may have been the an
e taking of Alexandria A.U.C. 724.

ARGUMENT.

**hus, whither dost thou hurry me? In what woods or caves shall I si
lded to the gods, a new and noble strain unheard before? As the sle
oks out from the heights upon the sacred hills and rivers of Thrace,
wander by the river-side and in the silent grove. O thou lord of t
vulgar strain will I sing. I will follow thee, for the danger of thy
veet.**

Quo me, Bacche, rapis tui
  Plenum? quae nemora aut quos agor in specu
Velox mente nova? quibus
  Antris egregii Caesaris audiar
Aeternum meditans decus

[redacted]

Ripas et vacuum nemus
Mirari libet. O Naïadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos,
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum est,
O Lenaee, sequi deum
Cingentem viridi tempora pampino.

entley, with a want of taste for ie appears to me pre-eminent ritics, objects to 'exsomnis,' for uld Bacchants be sleepless? Do t sometimes sleep? See what s says (Bacch. 682), εἶδον δὲ σώμασιν παρειμένας: therefore ' not 'exsomnis,' is what Horace But if they sometimes sleep they sometimes are kept awake, and ce represents one of them here. ısomnis' is not the mere ornaepithet Bentley would make it but highly descriptive, which ' is not, nor is it wanted at all.— mihi' Bentley reads 'ac,' which e little MS. authority. Horace ue ut' (C. i. 16. 7—9), and other have 'pariter ut,' 'non minus ut' . 15. 7), 'perinde ut,' which are same certainly as 'non secus ut.' there seems to be no other inbut I believe 'ut' to be the read- and to be used in preference to ause that word occurs in the line Some would put a full stop before l make it a particle of exclamaıd this is certainly the more ine punctuation . . . 'Ut—libet' will like 'ut melius' &c., C. i. 11. 3]. Scholiasts did not understand it

ede barbaro] Orelli interprets this of the 'wild' troops of Maenads celebrating the orgies of Bacchus. For 'ripas,' which has the best authority, and that of all his own MSS. (a few others have 'rupes,' which Lambinus adopts, but it seems to have come from C. ii. 19. 1: "Bacchum in remotis carmina rupibus") Bentley reads 'rivos,' which has no authority at all, both here and at iv. 2. 31, saying that 'ripas' cannot stand alone without the name of a river, which assertion is not correct. See, for instance, C. iii. 1. 23: "Fastidit umbrosamque ripam."

14. *Naïadum potens Baccharumque*] These are the Nymphs mentioned C. ii. 19. 3. Horace, in his description of the strength of the Nymphs (Dryads), had perhaps in his mind Euripides' description (Bacch. 1109):—

αἱ δὲ μυρίαν χέρα
προσέθεσαν ἐλάτῃ κἀξανέσπασαν χθονός.

For 'O Lenaee, sequi deum,' Bentley proposes 'Te, Lenaee, sequi ducem,' saying there is ambiguity in the sentence as it stands, as to whether 'cingentem' applies to the follower or the god. But the ambiguity is not removed by his emendation, and Horace sufficiently explains his own meaning in C. iv. 8. 33: "Ornatus viridi tempora pampino Liber."

CARMEN XXVI.

ode represents a successful gallant's first refusal, and his mortification and t his defeat. To apply it to Horace, or to assume from the opening, as Franke llowing the Scholiasts) that he was getting into years, and about to abandon etry, or that Chloë is "illa haud dubie de qua i. 23; iii. 9. 9," or any other hatever, is to mistake the character and scope of the ode, in my opinion. If lorace's compositions are purely fanciful, this may be pronounced to be so.

ARGUMENT.

Till now I have fought and won. Now I hang up my arms to Venus. hang my torches, my bars, and my bow. O thou queen of Cyprus and c do but once lay thy rod upon the proud Chloë.

VIXI puellis nuper idoneus
Et militavi non sine gloria;
Nunc arma defunctumque bello
Barbiton hic paries habebit,
Laevum marinae qui Veneris latus
Custodit. Hic hic ponite lucida
Funalia et vectes et arcus
Oppositis foribus minaces.
O quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloën semel arrogantem.

1. *idoneus*] Orelli's interpretation, 'when I was of an age to love,' quite alters the true meaning, I think. The words would be suitable to a youthful lover under the

but we have no authority for ing bows and arrows, and pr did not; but Horace makes hi up his bow, and that is all we

[redacted]

CARMEN XXVII.

e length of this ode is more imposing than the subject, which appears to be a jour-o Greece (v. 19) proposed to be taken by a lady of Horace's acquaintance, whom -etends to deter from her purpose, by reciting the dangers she will have to encounter the fate that waits upon female obstinacy, as illustrated by the story of Europa, h story occupies two-thirds of the ode, and thrusts Galatea and her journey from scene altogether. I do not see the difficulty of the ode that has arrested most of editors. The length of the digression is simply a way with Horace (as in the story egulus, C. iii. 5, and of Hypermnestra, iii. 11), and Pindar took the same liberty greater freedom. It is a peculiarity which imitators of Horace will do well to e, for if skilfully managed it would relieve the tameness of many an ode which, pro-ing to be an imitation of this author, has little but his rhythm and a few of his rases to sustain the resemblance. [Ritter's remark on the lady is a good specimen his manner of interpretation. If it does not instruct, it may amuse. "Galatea a teis brachiis cerviceque candida nominata, olim Horatio cara, jam virum divitem in nere comitari voluit. Iter illud aut in Cretam insulam dirigebatur, aut a viro e nilia Taurorum orto suscipiebatur. Alterum ut conjiciam faciunt verba (v. 25): ic et Europe niveum doloso credidit tauro latus' (ut tu Taurum sequi animum in-xisti)."]

By similar arguments Propertius (i. 8) deters Cynthia from going to sea, and Ovid rinna (Am. ii. 11). The Scholiast on Homer (Il. xii. 307) says the story of Europa is treated by Bacchylides, whose poem has not come down to us, nor any part of it, it was probably, as Orelli says, in Horace's hands. The Scholiast's account of the ory is just that of the present ode. It would be difficult to find a more touching pic-re than Horace has drawn of a young girl suddenly torn from her childish amuse-ents, transported far from the security of her home, and left forlorn among strangers, owing no tie but that of her father's love, to which she instinctively turns with long-g and self-reproach: her fault had been in giving way to a foolish impulse, but she sees r crime through her fears, which magnify it greatly by pointing to the probable issue, that she looks upon her idle curiosity as nothing less than madness (v. 36). There also great skill in the last stanzas, in which we have, first, the derisive laughter with hich Venus and her son (whose bow is now unstrung because it has done its work, the holiast says) break in upon the unhappy girl; then the ironical prophecy in which r own words are used against her; and, lastly, the serious consolation and congratu-tion with which they announce her good fortune, and bid her rise to it. The pain ising from her complaint is thus relieved, and we are left with the conviction that she reconciled to her destiny and proud of it.

ARGUMENT.

et the wicked go on their way with evil omens. I do but pray for thee that the storm may be averted. Be happy go where thou wilt, and remember me, Galatea. Fear not those idle omens: but see the rising storm: I know the dangers it portends. May they fall upon my enemy rather than on thee. It was thus Europa left her girlish task and crossed the sea by night, but feared not till she stood on the shore of Crete. Then she cried out in anguish, "Alas! my father, a daughter's name I have aban-doned; love is swallowed up in madness. What an exchange is here! Many deaths do I deserve to die. Am I awake, or is it a dream? Was it better to cross the sea than to gather young flowers at home? O that I might avenge myself on that monster once too dearly loved. Shame on me that I left my home; shame that I delay to die. Let me go naked among lions and perish by tigers, rather than waste away in a lingering death. Vile girl, thy father taunts thee: why dost thou not die?

Here thou mayest hang by thy girdle, or dash thee on the rocks, or int waves, unless thou wouldest yield thyself a barbarian's slave."—Then ca her son, and laughed mischievously, and said, "Cease thy wrath when shall come back to give thee thy revenge. What, knowest thou not that spouse of Jove? Away with sighs. Bear thy noble destiny, for one h shall take its name from thee."

Impios parrae recinentis omen
Ducat et praegnans canis aut ab agro
Rava decurrens lupa Lanuvino
Fetaque vulpes:
Rumpat et serpens iter institutum
Si per obliquum similis sagittae
Terruit mannos: ego cui timebo
Providus auspex,
Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.
Sis licet felix ubicunque mavis,
Et memor nostri, Galatea, vivas,
Teque nec laevus vetet ire picus
Nec vaga cornix

Sed vides quanto trepidet tumultu
Pronus Orion. Ego quid sit ater
Hadriae novi sinus et quid albus
  Peccet Iapyx.
Hostium uxores puerique caecos
Sentiant motus orientis Austri et
Aequoris nigri fremitum et trementes
  Verbere ripas.
Sic et Europe niveum doloso
Credidit tauro latus et scatentem
Beluis pontum mediasque fraudes
  Palluit audax.
Nuper in pratis studiosa florum et
Debitae Nymphis opifex coronae
Nocte sublustri nihil astra praeter
  Vidit et undas.
Quae simul centum tetigit potentem
Oppidis Creten: Pater, o relictum
Filiae nomen pietasque, dixit,
  Victa furore!

find in the elegies of Ovid and Propertius, noticed in the introduction. 'Vetat' is the reading of Lambinus and Bentley after one of the Vatican MSS. But 'vetet' is required by the sense and is the reading of nearly every MS. besides. [Ritter has 'vetat.'] The woodpecker was a bird of ill omen. But why should 'laevus' convey that meaning? and why should 'dexter' signify 'propitious,' when Cicero says just the reverse? (See last ode, v. 5 n.) The confusion may have arisen from the different practice of the Greeks and Romans in taking note of birds, the former facing the north and the latter the south, as is commonly supposed. But what is confusion to us was none to a Roman.

18. *Pronus Orion*] C. i. 28. 21. On 'albus Iapyx,' see C. i. 3. 4 and 7. 15.

21. *Hostium uxores*] So in C. i. 21. 13, he prays Apollo to turn away war, famine, and pestilence from his country to her enemies the Parthians and Britons. Such diversion is common with the poets, as Virgil (Georg. iii. 513), 'Dî meliora piis erroremque hostibus illum;" and Propertius (iii. 8. 20), "Hostibus eveniat lenta puella meis:" and Ovid (A. A. iii. 247), "Hostibus eveniat tam foedi causa pudoris." The Romans used 'pueri' for children of each sex. 'Oriens' is not usually applied to a wind, but Horace so applies it, and there is no necessity to substitute 'Haedi' or 'astri' for 'Austri.' 'Astri' appears in the Zürich MS., but probably only from an error of the pen. Bentley suggests, 'facili mutatione,' 'gementes' for 'trementes,' because, though the shore may be said to shake with the lashing of the waves, this could only be perceptible to those who were on it, not to those at sea. ['Ripis:' see C. ii. 18. 22.]

28. *Palluit*] So 'expalluit' (Epp. i. 3. 10) and 'contremuit' (C. ii. 12. 8) are used transitively. So Pers. (S. i. 124), "Iratum Eupolidem praegrandi cum sene palles." Id. v. 184, "recutitaque sabbata palles." In v. 26 Bentley changes 'et' into 'at,' saying there is opposition between the two members of the sentence; but there is not: 'palluit' is a consequence of 'credidit.' ['Fraudes:' C. ii. 19. 20.]

33. *centum—Oppidis*] See Epod. ix. 29. The description is from Homer's Κρήτην ἑκατόμπολιν (Il. ii. 649). Europa's speech is that of one just awake to her real position after the terror of her voyage, and the departure of her companion; left alone in a strange land with the consciousness of her folly first coming upon her. She begins distractedly, 'Father, alas! I have forfeited a daughter's name, and love hath given place to madness.' 'Filiae' is the dative of the agent, [as Porphyrion ex-

Unde quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum, an vitiis carentem
Ludit imago
Vana quae porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit an recentes
Carpere flores?
Si quis infamem mihi nunc juvencum
Dedat iratae lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri.
Impudens liqui patrios Penates,
Impudens Orcum moror. O deorum
Si quis haec audis, utinam inter errem
Nuda leones!
Antequam turpis macies decentes
Occupet malas teneraeque sucus
Defluat praedae, speciosa quaero
Pascere tigres.

Vilis Europe, pater urget absens:
Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
  Laedere collum.
Sive te rupes et acuta leto
Saxa delectant age te procellae
Crede veloci, nisi herile mavis
  Carpere pensum
Regius sanguis dominaeque tradi
Barbarae pellex.—Aderat querenti
Perfidum ridens Venus et remisso
  Filius arcu.
Mox ubi lusit satis: Abstineto,
Dixit, irarum calidaeque rixae
Cum tibi invisus laceranda reddet
  Cornua taurus.
Uxor invicti Jovis esse nescis?
Mitte singultus; bene ferre magnam

οὔτε φθινάσι πληγεῖσα νόσοις
οὔτε ξιφέων ἐπίχειρα λαχοῦσ',
ἀλλ' αὐτόνομος ζῶσα μόνη δὴ
θνατῶν 'Αΐδαν καταβήσει.

60. *Laedere collum*] 'Laedere' corresponds to λωβᾶσθαι in Soph. Ant. 54, πλεκταῖσιν ἀρτάναισι λωβᾶται βίον. Lambinus says he finds in some of his MSS. 'secuta e-lidere collum,' and Bentley adopts that reading, "sed frustra, ut fere omnia quae in Horatio conatus est vir caetera ingeniosus et doctus," as he himself says somewhere of Dan. Heinsius. Several heroines, as the commentators show, ended their lives in this unromantic way,—Antigone, Jocasta, Phaedra, Amata; and the tragedians have no stronger expression for suffering than that it is enough to make one hang one's self. The chorus, for instance, in Euripides' Alcestis (229) says—

ἄξια καὶ σφαγᾶς τάδε,
καὶ πλέον ἢ βρόχῳ δέραν οὐρανίῳ πελάσσαι;

61. *Sive te rupes*] As to 'sive,' see C. i. 6. 19 n. 'Acuta leto,' sharp to kill, whose sharp edges are fatal. It is not quite clear whether we are to suppose Agenor (Europa's father) to propose the choice of all these forms of death, or to speak any of these words or all of them. The editions are generally pointed so as to lead to the conclusion that 'vilis Europe' are the words of the girl addressing herself, and her father's imaginary invective to end with 'quid mori cessas.' Orelli thinks that the rest cannot 'ullo modo' be assigned to Agenor. As a matter of taste I prefer supposing the whole to be the language of Europa addressing herself, as I have taken it in the Argument. Europa either puts the words into her father's mouth, or she uses them against herself, because she thinks he will reproach and reject her, so that it comes to the same thing either way.

66. *Aderat querenti*] See Introduction.

69. *Abstineto,—irarum*] This is a Greek form noticed before (C. ii. 9. 17). 'Esse nescis' is also a Greek construction [correctly translated in the Introduction]. Not admitting the irony in 'invisus,' which he thinks would be 'illepida,' 'Venusino nostro indigna,' Bentley proposes to change 'cum tibi invisus' into 'jam tibi injussus,' quoting Virgil,

"—— injussa virescunt
Gramina" (Georg. i. 55),

and Epod. xvi. 49,—

"—injussae veniunt ad mulctra capellae,"

which prove that Horace and Virgil use this word 'injussus' and that is all.

76. *Nomina*] The plural is thus used in C. iv. 2. 4, and Ovid (Tr. i. 1. 90):

Disce fortunam; tua sectus orbis
Nomina ducet.

'Icarus Icariis nomina fecit aquis." "Sec-
us divisus: eo quod una pars orbis Europae
nomen accepit, altera Asia dicta est"
(Acron). Varro (de Ling. Lat. v. 31) says
'Divisa est caeli regionibus terra in Asiam
et Europam." Horace seems to give Eu-
rope half the world and the other parts
the rest. He is not speaking
ness. So the chorus in Sop
asks,

> πόθι μοι πόθι παῖς
> ναίει ποτ'—
> ἢ ποντίους αὐλῶνας ἢ
> δισσαῖς ἀπείροις κλιθεὶ

CARMEN XXVIII.

Who was Lyde? A gentlewoman, noble, honest, and learned, also ve
evere, but a friend (in an honourable sense) of Horace, says one; Horace's
nother; his mistress, says a third; a musician, a dancer, a prostitute; an
nentators differ, as well they may, when they try to fix the character a
ne who may be any body or nobody at all. This ode must have been
ears after the eleventh of this book, because then Lyde was but a you
haste; now it is clear that she had been in the habit of entertaining
over, and had given him a supper at more of these annual festivals of Nept

Inclinare meridiem
  Sentis ac, veluti stet volucris dies,
Parcis deripere horreo
  Cessantem Bibuli consulis amphoram.
Nos cantabimus in vicem
  Neptunum et virides Nereïdum comas;
Tu curva recines lyra
  Latonam et celeris spicula Cynthiae;
Summo carmine quae Cnidon
  Fulgentesque tenet Cycladas et Paphon
Junctis visit oloribus;
  Dicetur merita Nox quoque nenia.

4. *Munitaeque adhibe vim sapientiae*] This has something of the heroic in it: 'lay siege to wisdom in her stronghold.' "Tu lene tormentum ingenio admoves" (C. iii. 21. 14) is quoted, but there is not much resemblance; the metaphors are different and the objects are different. It might be supposed 'munitae' was an ornamental epithet, and an adaptation of καλλίπυργον σοφίαν (Aristoph. Nub. 1024), but it corresponds more to Cicero's "Is sapientia munitum pectus egregium gerat" (Divin. i. 22).

[5. *Inclinare*] 'Sol inclinat,' Juv. Sat. iii. 316. 'Parcis deripere,' 'you delay to hurry down.' Virgil uses 'parcere' with an infinitive (Aen. iii. 42).]

8. *Bibuli consulis*] M. Calpurnius Bibulus was Consul with C. Julius Caesar A.U.C. 695. See C. iii. 8. 12 n.

14. *Fulgentes*] See C. i. 14. 19. For 'Paphon' Bentley reads 'Paphum,' to avoid the rhyme with 'Cnidon.' But Horace rather studies this figure, ὁμοιοτέλευτον, and he is not likely to have written one name in the Greek fashion and the other differently. On 'oloribus' compare Ovid (Met x. 717):

"Vecta levi curru medias Cytheraea per auras
Cypron olorinis nondum pervenerat alis."

[But 'Paphum' is the reading of some of the best MSS. 'Summo carmine,' in the third or last song, in honour of Venus and Nox.]

16. *Dicetur merita Nox*] See C. iii. 19. 10. 'Nenia' is here a sort of lullaby. See Epod. xvii. 29.

CARMEN XXIX.

That this ode was written A.U.C. 729 has been confidently assumed by Franke from the allusions in vv. 25—28. It would be hard to show that the same names might not have been introduced in the same way at other times, and I have not sufficient confidence in this date to adopt it. It is not clear, as stated before (C. iii. 8, Introduction), that Maecenas had charge of the city or any specific responsibilities during Augustus' absence in Spain, and there is nothing in the language of this ode to lead necessarily to such a conclusion. There is a great deal of tenderness towards Maecenas in this as in other private odes that are addressed to him. It is clear that he appreciated the sound sense of Horace, and allowed him full scope for expressing it; which he has done in this ode, in a manly and at the same time feeling way, with great poetical taste and an admirable selection of words, of which there is not one thrown away or out of place. It is an invitation from the poet to his patron, pressing him to pay him a visit at his farm.

ARGUMENT.

Come, Maecenas; the wine, and oil, and the flowers are ready. Stay not for ever gazing from a distance at the pleasant fields of Tibur, buried in the magnificence and the

proar, the wealth and smoke of the city. The rich man often likes t oor man's table. The days of drought are come back; the shepherd seel e flock seeks the stream, not a breath is on the river-banks: but thou ar yself with imaginary dangers. Heaven has wisely hidden the future fr es but smile at his fears. Live for the present; all else is like the stre ws in peace, now is swollen to a flood and sweeps all with it to the se ppy who lives to-day and leaves to-morrow to Heaven, seeing that nnot undo what is done. As to Fortune she is fickle, and changes from she stays with me I am glad, if she flies I am resigned. If the storm merchandize to fear for, and can put out into any sea with safety in my l

TYRRHENA regum progenies, tibi
Non ante verso lene merum cado
Cum flore, Maecenas, rosarum et
Pressa tuis balanus capillis
Jamdudum apud me est. Eripe te morae;
Ne semper udum Tibur et Aesulae
Declive contempleris arvum et
Telegoni juga parricidae.
Fastidiosam desere copiam et
Molem propinquam nubibus arduis;
Omitte mirari beatae
Fumum et opes strepitumque Romae

Jam clarus occultum Andromedae pater
Ostendit ignem, jam Procyon furit
Et stella vesani Leonis,
Sole dies referente siccos:
Jam pastor umbras cum grege languido
Rivumque fessus quaerit et horridi
Dumeta Silvani, caretque
Ripa vagis taciturna ventis.
Tu civitatem quis deceat status
Curas, et Urbi sollicitus times
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.
Prudens futuri temporis exitum
Caliginosa nocte premit deus,
Ridetque si mortalis ultra
Fas trepidat. Quod adest memento
Componere aequus; cetera fluminis
Ritu feruntur, nunc medio aequore
Cum pace delabentis Etruscum
In mare, nunc lapides adesos
Stirpesque raptas et pecus et domus
Volventis una non sine montium
Clamore vicinaeque silvae,
Cum fera diluvies quietos

17. *Andromedae pater*] Cepheus, a northern star below Ursa Minor, rises in the beginning of July. Procyon, a star of the first magnitude, in the constellation Canis Minor, and called 'Ante Canem' by Cicero (de N. D. ii. 44), rises about the same time, and the Sun enters Leo: see C. iii. 13. 8 n. 'Stella' is not commonly put for 'sidus,' the constellation. ['Occultum,' 'hidden' till it rises and shows itself in the evening of the seventh of the Ides of July.]

25. *Tu civitatem*] See Introduction. As to 'regnata,' see C. ii. 6. 11. The Seres represent indefinitely the farthest Eastern nations known to the Romans (C. i. 12. 56). The Bactrians were formerly part of the Persian empire, and were at this time partly subject to the Parthians and partly to a Scythian race, the Tochari. Bactra was the capital. The meaning of Horace is, that Maecenas should not trouble himself about improbable dangers. Bentley's proposed emendation, 'dissors' for 'discors,' has justly been disregarded by all editors ['Prudens:' see C. i. 3. 22.]

34. *aequore*] Orelli and Cunningham are the only editors, as far as I have seen, who have taken 'aequore' into the text. The common reading is 'alveo,' which has MS. authority. Fea pronounces 'aequore' absurd. I cannot see why. If one of the words is an invention, as it must be, the transcribers are more likely to have put in the commoner word 'alveo' from a marginal gloss than the reverse. Virgil has "viridesque secant placido aequore silvas" (Aen. viii. 96). The next line describes well, to my ear, the quiet flow of a river. [Keller and Ritter have 'alveo.' Ritter supposes that the Tiber is alluded to.]

37. *Stirpesque raptas*] This passage alone disproves the statement of Servius (on Aen. xii. 208) that 'stirps' is used in the feminine gender only with reference to human beings. He says Horace employs it here 'usurpative.' I do not know what he means.

Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
Dixisse Vixi: cras vel atra
Nube polum Pater occupato
Vel sole puro; non tamen irritum
Quodcunque retro est efficiet, neque
Diffinget infectumque reddet
Quod fugiens semel hora vexit.
Fortuna saevo laeta negotio et
Ludum insolentem ludere pertinax
Transmutat incertos honores,
Nunc mihi, nunc alii benigna.
Laudo manentem; si celeres quatit
Pennas resigno quae dedit, et mea
Virtute me involvo probamque
Pauperiem sine dote quaero.
Non est meum si mugiat Africis
Malus procellis ad miseras preces
Decurrere, et votis pacisci
Ne Cypriae Tyriaeque merces

[redacted]

CARMEN XXX.

Whether this ode was written as the Epilogue of the third book, or of the three first published together, must be determined by the data discussed in the general introduction prefixed to the odes. It expresses a conviction, which time has ratified, that through his odes Horace had achieved an immortal name. The same just pride had been shown by poets before him; as by Sappho, in a poem of which the first line only has been preserved, μνάσασθαι τινά φαμι καὶ ὕστερον ἀμμέων (36 Bergk); and by Ennius, in the well-known lines—

"Nemo me lacrumis decoret nec funera fletu
Faxit. Cur? volito vivu' per ora virum,"

which words Virgil has made his own (Georg. iii. 9). Propertius (iii. 1), Ovid (Met. xv. 871, 'Jamque opus exegi &c.'), and Martial (x. 2. 7 sqq.), have all imitated Horace very closely. There is no extravagance but much dignity in the language of Horace, and I see no real resemblance between the tone of this ode and C. ii. 20, with which it is compared (see Introduction).

ARGUMENT.

I have built myself a monument which storms shall not destroy, nor Time himself. I shall not die but live in freshness of fame so long as the world endures. It will be said on the banks of my native river that I, a humble man made great, was the first to fit the Graecian strain to the lyre of Italy. Put on the bay that thou hast earned, my Muse.

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar, multaque pars mei
Vitabit Libitinam: usque ego postera
Crescam laude recens dum Capitolium
Scandet cum tacita virgine pontifex.
Dicar, qua violens obstrepit Aufidus
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens,

2. *situ*] This word is nowhere else used in this sense that I can find. It here signifies the building and not the site of it. What follows seems to be imitated from Pindar (Pyth. vi. 7 sqq.)—

ἑτοῖμος ὕμνων
θησαυρὸς ἐν πολυχρύσῳ
Ἀπολλωνίᾳ τετείχισται νάπᾳ·
τὸν οὔτε χειμέριος ὄμβρος ἐπακτὸς ἐλθών,
ἐριβρόμου νεφέλας
στρατὸς ἀμείλιχος, οὔτ' ἄνεμος μυχοὺς
ἁλὸς ἄξοισι παμφόρῳ χεράδι
τυπτόμενον.

3. *impotens*] This word is equivalent to 'impotens sui,' not 'valde potens' as the Scholiast says; [that is, it means 'violent.']

7. [*Libitinam*] See S. ii. 6. 19; Epp. ii. 1. 49.]

— *usque*] In this sense of 'conti-

Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis et mihi Delphica
Lauro cinge volens, Melpomene, comam.

' 'usque' only occurs in poetry,
always joined to a verb. What
means while the Pontifex Maximus
ae sacerdos,' Ov. Fast. iii. 699)
on the Ides of every month, go up
Capitol to offer sacrifice to Vesta, her
walking silently in the procession,
did, while the boys sang hymns in
of the goddess. With a Roman
is equivalent to saying for ever.
Dicar, qua violens obstrepit Aufi-
'Violens' is not a common form of
ntus.' It occurs again Epp. i. 10.
d in Persius (Sat. v. 171), "nunc
t violens." The editors try to get
hese words a meaning I do not see
ey will bear, as if Horace meant to
he says (C. iv. 9. 2), "Longe so-
n natus ad Aufidum dicar." The
of Acron which Orelli quotes are
uous, "Dicar princeps Aeolium car-
d Italos modos deduxisse, ubi Au-
obstrepit," which seems to mean,

is used absolutely again E
Apulia was not well watered.
12. *Regnavit*] This word,
used in the passive voice (see
27), here only has a noun after
gives it the genitive in imitati
[or βασιλεύειν]. He wrote wi
full of Greek constructions and
took the liberty of using them
Forcellini does not notice th
and therefore it may be presum
knew of the reading 'regnator.
rion (who says there was a riv
which there was not) writes
"adnotanda elocutio per genit
rata est." All Lambinus' MS
of Bentley's and Cruquius' (b
Blandinians), and many others
two of Orelli's later Berne, and
the editions till Lambinus, had
But 'regnavit' is in the oldest
Blandinian, and several more
by Jani; a verb also is wanted

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

CARMEN I.

A.U.C. 739.

It is clear that Horace, after the publication of the first three books of his odes, laid aside that style, or wrote in it only occasionally. So far as his lyrical compositions expressed, if in his case they ever did, any real passion, growing years and bodily infirmity would naturally turn him from writing odes. So far as his poems were mere imitations of the Greek, we can understand his getting tired of that style as he grew older, and turning to the more original and serious task which employed him in the Epistles. Of the lighter sort, therefore, we find but few in this book, and those probably inserted to make up a sufficient volume. But his severer style he had not lost, and none of his earlier compositions surpass the moral and historical odes of this book. Why he should have written the first it is not easy to say. It was composed apparently 'invita Minerva,' and except the smoothness of its rhythm it has little to commend it. Nobody will read it and believe that the man was in love who wrote it, still less that he was influenced by a drivelling affection for the boy Ligurinus mentioned at the end, and in C. 10 of this book. Perhaps he found a Greek ode that took his fancy and imitated it, and then published it to fill his book, not as a prologue to it, as many of the chronologists say,—for what is there in the ode that bears that character? The sixth verse says it was written when he was about fifty (circa lustra decem), which age he attained on the 8th December, A.U.C. 739. A fragment of Alcman (20 Bergk)—

> ἔρος με δ' αὖτε Κύπριδος ἕκατι
> γλυκὺς κατείβων καρδίαν ἰαίνει—

…ms to be part of an ode which this of Horace might be imitated from. So likewise …of Ibycus (2 Bergk)—

> ἔρος αὖτέ με κυανέοισιν ὑπὸ βλεφάροις τακέρ' ὄμμασι δερκόμενος
> κηλήμασι παντοδαποῖς ἐς ἄπειρα δίκτυα Κύπριδι βάλλει·
> ἦ μὰν τρομέω νιν ἐπερχομέναν, κ.τ.λ.

…ot associate the ode with C. iii. 26 for the reasons there stated. But there is so …resemblance between this and C. i. 19 as to confirm me in the opinion that they …h imitations.

ARGUMENT.

…at war with me again, Venus? spare me, for I am old. Go to the young. Go …llus, for he is noble, handsome, clever. Give him the victory, and he will give …return a marble statue in a shrine of citron, with incense, music, and dancing …ome by the Alban lake. I have no longer a heart for love and wine, and yet, …us, why do I weep and dream of thee?

INTERMISSA, Venus, diu
  Rursus bella moves? Parce, precor, precor.
Non sum qualis eram bonae
  Sub regno Cinarae. Desine, dulcium
Mater saeva Cupidinum,
  Circa lustra decem flectere mollibus
Jam durum imperiis: abi
  Quo blandae juvenum te revocant preces.
Tempestivius in domum
  Paulli purpureis ales oloribus
Comissabere Maximi,
  Si torrere jecur quaeris idoneum:
Namque et nobilis et decens
  Et pro sollicitis non tacitus reis
Et centum puer artium
  Late signa feret militiae tuae,

. *Rursus bella moves*] The Scholiast on says this ode is an allegorical address 'enus praying her not to compel him to e any more love poetry, which notion is erally adopted. I think it is a mistake.

'Purpureis' (which Acron rig prets 'nitidis, pulchris') savc Greek, and κωμάσδω ποτὶ τὰν ' (Theoc. iii. 1) shows that Hora adopted a Greek idiom. Κώμα

Et quandoque potentior
  Largi muneribus riserit aemuli,
Albanos prope te lacus
  Ponet marmoream sub trabe citrea.
Illic plurima naribus
  Duces tura, lyraeque et Berecyntiae
Delectabere tibiae
  Mixtis carminibus non sine fistula;
Illic bis pueri die
  Numen cum teneris virginibus tuum
Laudantes pede candido
  In morem Salium ter quatient humum.
Me nec femina nec puer
  Jam nec spes animi credula mutui,
Nec certare juvat mero
  Nec vincire novis tempora floribus.
Sed cur heu, Ligurine, cur
  Manat rara meas lacruma per genas?
Cur facunda parum decoro
  Inter verba cadit lingua silentio?
Nocturnis ego somniis
  Jam captum teneo, jam volucrem sequor
Te per gramina Martii
  Campi, te per aquas, dure, volubiles.

corresponds to "militavi non sine ria" (C. iii. 26. 2).

7. *Et quandoque*] i. e. 'whenever with r aid his charms shall beat the pre- s of his rich rival, he shall set you up in ble under a citron roof by the shore of of the Alban lakes,' of which there e two close together, the Albanus (Al- o) and Nemorensis (Nemi), and on one hese it appears Fabius had a house. reading 'Cypria' must have arisen n 'trabe Cypria' (C. i. 1. 13). It has no e here, though Gesner adopts it. 'Largi' better reading than 'largis.' Horace not usually put the epithet next to noun. As to 'Berecyntiae,' compare ii. 19. 20. 'Lyrae' and 'tibiae' are in dative case after 'mixtis.' Bentley r Cruquius adopts the ablative, which ars in some MSS., and among others oldest Blandinian. [Ritter has 'lyra- et Berecyntia ... tibia.']

l. *ter quatient humum*] See C. iii. 18. On the first few days of March, during the festival of Mars, the Salii, his priests, went in procession through the city singing and dancing, from whence they are said to have derived their name, "Jam dederat Saliis (a saltu nomina ducunt)" (Ovid, Fasti, iii. 387). The practice, according to Livy, was instituted by Numa (i. 20), "per urbem ire canentes carmina cum tripudiis sollennique saltatione jussi sunt." See Epp. ii. 1. 86. ['Salium:' see C. i. 36. 12.]

[30. *credula*] Comp. C. i. 11. 8, 'credula postero.' Here the genitive depends on 'credula.']

[33. *Sed cur*] Here the poet affects to be seized with a sudden passion after affirming that he had ceased to love; but he only affects, though Ritter thinks that Ligurinus came from Liguria or the maritime Alps, and was the cause of this violent outbreak.]

35.] The last syllable in this line is cut off.

CARMEN II.

A.U.C. 738.

he fortunes of Iulus Antonius, son of the triumvir M. Antonius by his rise and tragical end, do not concern this ode. He was a man of letters . Crassitius, a grammarian who kept a school at Rome, to which many le families were sent. He received therefore a good education, and we h hority of the Scholiasts that he wrote an heroic poem on the fortunes of lve books, besides some prose works. Acron says that his poem was ex t is not likely he ever saw it, his testimony is not worth much. (See . x. 243.) Horace pays him the compliment of saying that he cou ustus' victories much better than himself, but this he said to Maecen ; and, though from that passage and this we may believe that Maecenas Antonius poetry, the quality of either and the subjects cannot be inferr Horace has given us. Because we know nothing of Antonius' poetica from this ode, and because of the distance between the two names, "Iul toni' (v. 26), some critics have changed 'Iule' into 'Ille' (Peerlka n-tadt. Paradox. Horat. i. p. 9), and supposed 'Antoni' to mean Ant is mentioned by Acron (on A. P. 289) and Comm. Cruq. as one who wr the existence of such a person is very doubtful, though Suetonius ment ian of that name, and Ovid speaks of one Rufus who wrote lyric poet ner of Pindar (Ex Pont. iv. 16. 27 sqq.):

> "Et qui Maeoniam Phaeacida vertit; et una
> Pindaricae fidicen tu quoque, Rufe, lyrae."

[redacted]

PINDARUM quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis vitreo daturus
Nomina ponto.
Monte decurrens velut amnis imbres
Quem super notas aluere ripas
Fervet immensusque ruit profundo
Pindarus ore,
Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit numerisque fertur
Lege solutis;
Seu deos regesve canit deorum
Sanguinem per quos cecidere justa
Morte Centauri, cecidit tremendae
Flamma Chimaerae;
Sive quos Elea domum reducit
Palma caelestes pugilemve equumve
Dicit et centum potiore signis
Munere donat;
Flebili sponsae juvenemve raptum
Plorat et vires animumque moresque
Aureos educit in astra nigroque
Invidet Orco.
Multa Dircaeum levat aura cycnum
Tendit, Antoni, quotiens in altos
Nubium tractus. Ego apis Matinae
More modoque

2. *Iule*] Virgil makes this name tri-yllabic after the Greek. Gesner allows axter's text to stand—

aemulari, I-
-ule, ceratis——

nd adds this note, "utrum in duo versi-ulos distrahi nomen voluerit Horatius .L. nisi quod Graecissat." Antonius' randmother on his father's side was ulia, one of the Caesars, though how elated to the dictator is not known. As the plural 'nomina' see C. iii. 27. 76.

10. *nova—verba*] These are what ristotle calls διπλᾶ ὀνόματα (Poet. c. 7), and which he says are best suited to e dithyrambic measure. [In the third, urth, and fifth stanzas, Horace enume-tes the subjects of Pindar's poetry. See four books and the fragments by Bergk.]

13. *regesve*] The editions before Bentley had 'regesque,' but there is opposition between 'deos' and 'reges.' [Ritter has 'regesque.']

[— *deorum sanguinem*] Heroes, 'sons of gods.' Comp. C. S. 50, 'clarus Anchisae Venerisque sanguis.']

19. *centum potiore signis munere*] Compare Pind. Nem. v. 1: *οὐκ ἀνδριαντόποιός εἰμ', ὥστ' ἐλινύσοντά μ' ἐργάζεσθαι ἀγάλματ' ἐπ' αὐτᾶς βαθμίδος 'Εσταότα.* 'Equum' is put for the rider as in A. P. 84, notwithstanding what Bentley says to the contrary.

27. *apis Matinae*] See C. ii. 6. 18 n., and C. i. 28. 3. See Plat. Ion. p. 534, A. Arist. Av. 737 sqq. The passage in Plato is very like this: *οἱ ποιηταὶ ἀπὸ κρηνῶν μελιῤῥύτων ἐκ Μουσῶν κήπων τινῶν καὶ*

Grata carpentis thyma per laborem
Plurimum circa nemus uvidique
Tiburis ripas operosa parvus
  Carmina fingo.
Concines majore poëta plectro
Caesarem quandoque trahet feroces
Per sacrum clivum merita decorus
  Fronde Sigambros,
Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt quamvis redeant in aurum
  Tempora priscum.
Concines laetosque dies et Urbis
Publicum ludum super impetrato
Fortis Augusti reditu forumque
  Litibus orbum.

ν δρεπόμενοι τὰ μέλη ἡμῖν φέρουσιν ρ μέλιτται. 'Ripas' signifies the s of the Anio. Bentley changes it ivos.' (See C. iii. 25. 13 n.) 'Ope- describes, I should think, the process hich nearly all Horace's odes were

dell' Inst. viii. 238): "Le 'c selon Martial montait au Pala à l'extrémité du Forum le fla sanctuaire de Vesta." Fea, to have given great attention ject, has the following note o

[redacted]

Tum meae si quid loquar audiendum
Vocis accedet bona pars et, O Sol
Pulcher! o laudande! canam, recepto
  Caesare felix.
Teque dum procedis, io Triumphe!
Non semel dicemus, io Triumphe!
Civitas omnis dabimusque divis
  Tura benignis.
Te decem tauri totidemque vaccae,
Me tener solvet vitulus relicta
Matre qui largis juvenescit herbis
  In mea vota,
Fronte curvatos imitatus ignes
Tertium lunae referentis ortum,
Qua notam duxit niveus videri,
  Cetera fulvus.

A.U.C. 738 with the inscription S.P.Q.R.V.S. PRO S. ET RED. AVG (V.S. vota suscepta). 'Orbum' appears to be an adaptation of ὀρφανός as it is used for instance by Pindar (Isth. iii. 26), ὀρφανοὶ ὕβριος.

45. *loquar*] Bentley reads with several MSS. 'loquor.' Either will do.

[46. *bona pars*] Sat. i. 1. 61. "At bona pars hominum decepta cupidine falso."]

48. *felix*] Whether 'felix' refers to Horace himself or the Sun is doubtful. The reader's taste must determine.

49. *Teque dum procedis*] Bentley has raised difficulties about this reading, which is that of the greater part of the MSS. and editions. 'Triumphus' is addressed as a divinity, as in Epod. ix. 21, and Horace says, 'As thou marchest, we will shout thus thy name, Io Triumphe! and again, Io Triumphe!' I see no reason for adopting 'procedit' from the conjecture of Heinsius, though it be supported by the MS. B, and though Orelli takes it into the text; nor 'Duxque' from the conjecture of the same person; nor 'Isque' from Bentley's. 'Tuque' has some little authority. Gesner and Jahn adopt it and apply it to Antonius. [Ritter supposes that this ode was written A.U.C. 741, a little before the return of Augustus, and in this year Iulus Antonius was praetor. 'Io Triumphe' is like 'Io Bacche, Io Paean,' usual shouts of joy. 'Io, Io Triump' occurs on the face of a medal, in the centre of which is a branch of bay, and on the other side are two serpents united by the tails, forming a torques which surrounds two armillae. A. Agostini, Dialoghi intorno alle Medaglie, p. 3. Ritter has 'Tuque dum procedis,' on which he says, 'Antonius Augusto carus et tunc praetor cum triumphante principe procedit.' This reading makes Antonius the principal personage in the triumph. But 'teque' is difficult to explain.]

54. *Me tener solvet vitulus*] So "nos humilem feriemus agnam" (C. ii. 17. 32).

58. *Tertium—ortum*] 'Its young horns just bent to the form of the moon's crescent when she is three days old.' Several MSS. have 'orbem,' but that would signify, as Bentley says, the third month, which would have no meaning here. 'Traxit' is the reading of one good MS., and it would do very well, as in Ovid (Fast. i. 596), "Ille Numantina traxit ab urbe notam." But 'duxit' has most authority, and is equally good Latin. ['Niveus videri,' a Greek idiom.]

CARMEN III.

A.U.C. 737 (?).

The impression produced by the publication of his three books of odes, which had previously been known only to a few, was such as no doubt to silence envy, and to

blish Horace in the high position he here asserts as "Romanae fidicen
n, after several years' silence, he produced the Carmen Seculare in
received probably with so much favour as to draw forth this ode. Th
a reasonable way of determining its date, which otherwise must re
nown. The ode has all the appearance of genuine feeling, and show
ace had suffered from the vexatious detractions that at one time he w
ıdon declares it is "perfectly beautiful," and Dacier says "rien de
ing more finished, is to be found in the Greek or Latin language. J
ld rather have written it than have been king "totius Tarraconensis
e is no ode that strikes me as more terse or more elegantly written t
nuch less artificial than the first ode of the first book, with which
pared.

ARGUMENT.

on whom thou lookest at his birth, Melpomene, derives his fame, r
ames, or from triumphs, but from the streams and woods of Tibur i
ith Aeolian song. They have named me the tuner of the Roman ly
ssaults me no longer as it did; and to thee I owe this gift of pleasing,
dlest the shell, and art able to give the music of the swan to the v
ıou wilt.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaico

Totum muneris hoc tui est:
Quod monstror digito praetereuntium
Romanae fidicen lyrae,
Quod spiro et placeo, si placeo, tuum est.

that I breathe the breath, not of life, but of poetry. Compare C. iv. 6. 29: "Spiritum Phoebus mihi—dedit." Ovid. (Trist. iv. 10. 115) says, it is true,

"Ergo quod vivo durisque laboribus obsto
Gratia, Musa, tibi;"

but 'vivo' does not represent 'spiro.'

21. *tui est*] I have departed a little from the usual punctuation here, making 'hoc' refer to the preceding verses, and joining 'quod monstror' with 'quod spiro,' &c.

CARMEN IV.

A.U.C. 739.

The history of this ode is easily made out. The Vindelici were a tribe whose territories lay between the Danube and the lake of Constance, comprising the greater part of modern Bavaria and Suabia, and some part of the Tyrol. The Raeti lay to the south of the Vindelici, and reached to Lake Como on the south. These tribes, whom the historians describe as very fierce and warlike, commenced a system of predatory incursions into Cisalpine Gaul, in which they appear to have practised the greatest atrocities (Dion Cass. liv. 22; Strabo, p. 206). Augustus was at this time (A.U.C. 738—39) in Transalpine Gaul, and Tiberius was with him. Drusus, his step-son, and younger brother of Tiberius, was Quaestor at Rome, and in his twenty-third year. He was required by Augustus to take the field against the offending tribes, whom he met under the Tridentine Alps and defeated signally. But though driven from Italy they continued their attacks upon Gaul, and Tiberius was accordingly sent by Augustus with more troops to his brother's assistance, and between them they effectually humbled the tribes, whose territories were constituted a Roman province, afterwards named the Raetiae, Raetia Prima or Proper, and Secunda, which embraced the possessions of the Vindelici: these also comprised several other tribes, of whom Horace particularly mentions the Genauni and Breuni. The whole of this war took place in the spring and summer of the year A.U.C. 739, and we are led to suppose from C. iv. 14. 34—38, that it was brought to a conclusion in the month of August, on the anniversary of the capture of Alexandria by Augustus in the year 724 (C. i. 37, Introduction). In honour of these victories Horace composed this ode and the fourteenth of this book, the one more expressly to celebrate the name of Drusus, the other of Tiberius. The two odes therefore must historically be viewed together. Whether they were written while the wars were yet fresh, or on the return of Augustus to Rome in the year A.U.C. 741, is doubted; but I incline to think they were written at different times, and should rather, from the character of the odes themselves, infer that the first was written immediately on the tidings of Drusus' victory before his brother joined him; and that the second, which has much less spirit in it, was composed on Augustus' return and by his desire, as a supplement to the first. The popularity of Drusus and the hopes that were entertained of him would create much enthusiasm at Rome on the occasion of his success in his first campaign, and there is a hearty and vigorous tone about the fourth ode which does not appear so conspicuously in the fourteenth. Here the praises of Drusus are uppermost in the poet's mind, there Augustus is the real theme, and Tiberius can hardly be said to bear more than the second part. Nevertheless I agree with Franke in thinking it improbable that Horace would have written the fourth ode without an allusion to Tiberius, if his victories in conjunction with his brother had taken place, or been known at Rome when he composed it. There is indeed tacit reference to Tiberius in v. 28;

t not more than was unavoidable in alluding to Augustus as the foun rtues which appeared in Drusus. Not to have alluded to Tiberius woul unnatural as to have omitted a more specific mention of his part in th ined it when the ode was written. Bentley's notion that Drusus only feated the Vindelici and Tiberius the Raeti is ridiculous. He is led to it by e and 10 sqq. of C. 14, and by the statement of Velleius (ii. 95), "Uterque di aetos Vindelicosque aggressi," which merely means that they divided thei tacked the tribes in different quarters, as Livy (xliv. 11) says of the ta ndrea, "Divisis partibus oppugnare adorti praetor et Eumenes." The tw e minor tribes connected with them were united in one league, and th indelici being attacked in or near the territories of the Raeti ("Raetis su hile the Raeti themselves looked on and waited, as Jani says, for Tiberiu bsurd. I am surprised that Franke adopts this notion on a literal inte orace's words.

ARGUMENT.

ike the young eagle just darting on its prey, or the young lion fresh from Drusus when he met the rude Vindelici, and made them feel what hea trained under the eye of Augustus. The brave give birth to the brave and the horse have the blood of their sires, and the eagle gives not birth But education brings out the seeds of virtue. What Rome owes to the the Metaurus witness, and the day which saw Hasdrubal defeated an clouds and the fierce African from Latium. Our strength has grown a have returned from that day, and Hannibal was forced to cry, "As the pursue the wolf, we are pursuing those we should fly. Like the shorn o strength with every blow, as the Hydra or the monsters of Thebes. S the deep, they rise more glorious than ever, and overthrow their victor in

Venti paventem, mox in ovilia
Demisit hostem vividus impetus,
Nunc in reluctantes dracones
Egit amor dapis atque pugnae:
Qualemve laetis caprea pascuis
Intenta fulvae matris ab ubere
Jam lacte depulsum leonem
Dente novo peritura vidit:
Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici;—quibus
Mos unde deductus per omne
Tempus Amazonia securi
Dextras obarmet quaerere distuli,
Nec scire fas est omnia;—sed diu

ning of autumn, and Bentley does not see how this critic is to be answered. Nevertheless he does not take 'vernis' into the text, though he thinks it the proper reading. Horace does not require to be put on his defence for such an error, if it be so. 'Propulit,' 'docuere,' 'demisit,' 'egit,' are used in an aoristic sense. ['Patrius vigor,' 'his native strength,' 'that which he derives from his sire.' Ritter says that 'propulit' is against this explanation, and that the sire pushes the son out of the nest before he can fly in order that he may learn to fly. The eagle is wiser than the commentator.]

14. *matris ab ubere*] 'Ab' like ἀπό, is used absolutely: 'fresh from the dugs of his dam, yea just weaned from the milk of his mother.' There is no more tautology in this than may reasonably be allowed, and I see no defect in it. 'Lacte depulsum' and 'ubere depulsum' are both common phrases, of which Bentley has given a sufficient number of instances; but he proposes to substitute 'mane' or 'sponte' for 'lacte,' and, though he will not contend that Horace wrote either one or the other, he is satisfied that 'sponte' is much better than 'lacte,' in which I am not aware that any editor has agreed with him. Gesner, Jahn, &c., have taken 'ubere' for an adjective, and even Dillenbr. takes 'jam' with 'ubere,' and interprets thus: 'driven (by the strong tincts within him) from his mother's lk, though it be still abundant, that is, maturely weaning itself from the mo-r. [Ritter thinks that 'fulvae matris' he mother of the 'caprea.' A calf is vus,' he says, C. iv. 2. 60; but so is a ass.]

17. *Raetis*] The reading of all but a very few MSS., and those of no great weight, that of Acron and Porphyrion [of Servius, Aeneid. i. 247], and every edition till Bentley's, is 'Raeti' ('Rhaeti' or 'Reti,' but 'Raeti' is the form which is supported by inscriptions). The Scholiasts take the two names together, as if the name of the combined people was 'Raeti Vindelici. Other MSS. have 'et Vindelici,' but these are all modern. Dillenbr. retains 'Raeti' without inserting 'et,' and supposes an anacoluthon to arise out of the digression (18—22). Cunningham, who adopts 'Raetis,' will not allow Bentley the merit of an original conjecture, and he acknowledges that N. Heinsius had hit upon the same before him. The reading appears to me to be the true one (see Introduction). [The evidence however is decidedly for the reading 'Raeti,' and if we accept the 'et' before 'Vindelici,' we get rid of the difficulty created by 'Raeti Vindelici,' who were different peoples. Ritter has 'Raeti' —Vindelici.] Several editors cast out the words 'quibus—omnia' as totally unmeaning, and Franke rejects them as 'ineptum glossema.' He would have been a bold scribe that would thrust such lines into the text. They are quoted by Servius on Aen. i. 247, and, whatever may be thought of their beauty or aptitude, they must be looked upon as genuine. The Scholiasts, pretending to interpret the lines, only infer from them that the Vindelici derived their race from the Amazons. All we can gather from these verses is, that the Vindelici carried some species of battle-axe, that the Romans had felt the weight and edge of it, and that the Vindelici were counted a

Lateque victrices catervae
Consiliis juvenis revictae
Sensere quid mens rite, quid indoles
Nutrita faustis sub penetralibus
Posset, quid Augusti paternus
In pueros animus Nerones.
Fortes creantur fortibus et bonis;
Est in juvencis, est in equis patrum
Virtus, neque imbellem feroces
Progenerant aquilae columbam;
Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant;
Utcunque defecere mores
Indecorant bene nata culpae.
Quid debeas, o Roma, Neronibus
Testis Metaurum flumen et Hasdrubal
Devictus et pulcher fugatis
Ille dies Latio tenebris
Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas

Cum laude victorem geretque
Proelia conjugibus loquenda.
Karthagini jam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis Hasdrubale interempto.
Nil Claudiae non perficient manus,
Quas et benigno numine Juppiter
Defendit et curae sagaces
Expediunt per acuta belli.

:' sent up from the earth; which is ned by the legend of Jason in Colchis, Cadmus at Thebes.]

evenit] I am surprised that such l editors as Orelli and Jahn should slenderest authority adopt the bar- word 'exiet' in this place, merely rrespond to the futures 'proruet' geret.' Bentley reads 'proruit' and ,' but the best MSS. have the future. p. C. i. 36. 14, 'proruas.'] Napo- declaration that the English were ill to know when they were beaten nly a repetition of Hannibal's com-

some suppose. But it may juges' on all sides.]

73. *perficient*] There is m for the future tense than the Bentley adopts, and as a pr mouth of an enemy it woul weight, and be more in acc the preceding constructions. last stanza, as Acron and P mark, the poet is speaking; the 'curae sagaces' must be of Augustus, as Acron and 'Acuta belli' corresponds, as serves, to Hom. (iv. 352),

[redacted]

Divis orte bonis, optime Romulae
Custos gentis, abes jam nimium diu;
Maturum reditum pollicitus patrum
  Sancto concilio redi.
Lucem redde tuae, dux bone, patriae,
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies
  Et soles melius nitent.
Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
  Dulci distinet a domo,
Votis ominibusque et precibus vocat,
Curvo nec faciem litore demovet:
Sic desideriis icta fidelibus
  Quaerit patria Caesarem.
Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque Faustitas,
Pacatum volitant per mare navitae,
  Culpari metuit Fides,
Nullis polluitur casta domus stupris,
Mos et lex maculosum edomuit nefas,
Laudantur simili prole puerperae,
  Culpam poena premit comes.

1. *Divis orte bonis*] Compare C. iv. 2. 38. 'Custos' is repeated in "custode rerum Caesare" (C. iv. 15. 17). 'Romulus' or 'Romuleus,' 'Dardanus' or 'Dardanius,' are used as the metre requires by the poets.

7. *it dies*] C. ii. 14. 5, "Quotquot eunt dies."

10. *Carpathii*] C. i. 35. 8. 'Distinet' (v. 12) is a better reading than 'detinet,' and was that of Acron, since he explains it 'separat.' 'Demovet' I prefer to 'dimovet' (v. 14), for the reason stated C. i 1. 13 n. Lambinus first proposed 'demovet' here. As usual the MSS. vary, but most have 'di.' [Ritter and Keller have 'dimovet.']

[14. *curvo — litore*] Epod. x. 21. The 'curvo litore' is the shore hollowed out by the action of the waves. In C. i. 33. 16, 'curvantis' is correctly rendered 'scoops' by Newman. 'If the Calabrian feluccas do not appear at the usual term of their annual voyage, the mothers and wives of the sailors offer up incessant vows and prayers, call upon the beloved person by name, and remain at their windows with eyes fixed on the cape which the vessel is to double.' Swinburne, Two Sicilies, i. 337. Those who are curious about old usages may compare Swinburne's explanation (p. 335) of C. i. 4. 13, 'Mors aequo pulsat pede,' &c., with Ritter's unmeaning note.]

18. *Nutrit rura*] Bentley introduces 'farra,' and Tan. Faber substitutes 'prata' in the former line to avoid the repetition of 'rura.' Cunningham proposes 'culta;' but the repetition is plainly designed. 'The ox wanders in security over the fields, to the fields Ceres gives fertility. Nothing could be less probable than Bentley's conjecture, and his reasoning is worse than his correction. The difficulty only lies in this restless corrector's own want of simplicity. Silius (xii. 375) speaks of "Arva Cereris nutrita favore." 'Faustitas' is a new name not elsewhere met with for 'Felicitas' (Acron). Velleius (ii. 89) thus describes the blessings secured by Augustus: "Rediit cultus agris, sacris honos, securitas homi-

Quis Parthum paveat, quis gelidum Scythen,
Quis Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
  Bellum curet Hiberiae?
Condit quisque diem collibus in suis
Et vitem viduas ducit ad arbores;
Hinc ad vina redit laetus et alteris
  Te mensis adhibet deum;
Te multa prece, te prosequitur mero
Defuso pateris et Laribus tuum
Miscet numen, uti Graecia Castoris
  Et magni memor Herculis.
Longas o utinam, dux bone, ferias
Praestes Hesperiae! dicimus integro
Sicci mane die, dicimus uvidi
  Cum Sol Oceano subest.

bus, certa cuique rerum suarum possio." 'Pacatum' means delivered from rates. The commentators quote Suet. ct. 98), "Vectores nautaeque de navi exandrina Augusto acclamarunt per illum vivere, per illum navigare, libertate atque

all the days of Solomon" (1 Ki For 'redit' (v. 31), Bentley, Cu and Sanadon prefer 'venit.' Tl tion is sufficient objection to th which is supported by very little "A man does not return to his w

[redacted]

CARMEN VI.

A.U.C. 737.

The appointment of Horace to compose the principal ode at the Secular Games A.U.C. 737 seems to have given him much pleasure, and to have given his mind a new stimulus in favour of ode-writing. To the honour thus conferred upon him we owe, perhaps as much as to Augustus' bidding, this fourth book, of which the third, sixth, eighth, and ninth all bear marks of the legitimate pride that circumstance awakened. This sixth ode is a kind of preface to the Secular Ode, and dwells chiefly on the praises of Apollo as having been the slayer of Achilles, and thereby having preserved Aeneas to be the founder of the Roman family: and having prayed for and obtained the help of that god for the task he is going to perform, Horace turns, as choragus, to the members of his chorus, and instructs them in their duty.

ARGUMENT.

O thou, the punisher of Niobe and Tityos, and the slayer of Achilles; he who shook the walls of Troy was no match for thee, but fell under thy strength as the pine-tree laid low by the axe, or the cypress by the east wind. He would have taken Troy, not by guile but by cruel force, but that Jove had granted Aeneas to thy prayers and those of his dear Venus. O Apollo, support the honour of the Roman muse. His spirit is upon me: ye virgins and boys, keep time to my song and sing of Apollo and Diana. O damsel, when a bride thou shalt look back and say, "When the age brought back its festival, I sang the pleasant song that the poet Horace made."

Dive, quem proles Niobea magnae
Vindicem linguae Tityosque raptor
Sensit et Trojae prope victor altae
  Phthius Achilles,
Ceteris major, tibi miles impar,
Filius quamvis Thetidis marinae
Dardanas turres quateret tremenda
  Cuspide pugnax.

1. *Dive*] The purpose of the ode being to invoke the assistance of Apollo for the composition of the Secular Ode, the invocation is suspended here, and not taken up again till the praises of the god have been sung, as the avenger of crime and the destroyer of Achilles (C. iii. 4. 77). The story of Niobe, the proud mother, and the lustful Tityos, will be found in the Dict. Myth. The Greek form being Νιοβείη, the Latin is Niobea, not Niobaea, which is the common reading. 'Magnae linguae' is a close copy of Ζεὺς γὰρ μεγάλης γλώσσης κόμπους Ὑπερεχθαίρει (Soph. Antig. 127). 'Altae' is an Homeric epithet for Troy, Ἴλιος αἰπεινή. The death of Achilles by the hand of Apollo was foretold by Hector (Il. xxii. 358 sqq.) and is stated by Sophocles (Philoct. 334),—

τέθνηκεν ἀνδρὸς οὐδενὸς θεοῦ δ' ὕπο,
τοξευτός, ὡς λέγουσιν, ἐκ Φοίβου δαμείς.

The common legend assigns it to Paris, but not without Apollo's help.

6. *quamvis*] All Orelli's MSS. have 'quamvis,' and the old editors and most of the modern. Gesner and Doering, following the "better MSS." of Torrentius have 'quamquam,' and so Jani and Fea. See C. i. 28. 11 n.

Virginum primae puerique claris
  Patribus orti,
Deliae tutela deae fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
  Pollicis ictum,
Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum celeremque pronos
  Volvere menses.
Nupta jam dices: Ego dis amicum,
Seculo festas referente luces,
Reddidi carmen docilis modorum
  Vatis Horati.

31. *Virginum primae*] The chorus on this great occasion was chosen from noble families, as the passage shows. The Lesbian foot was the Sapphic. There is no example of this use of 'tutela' earlier than Horace, as far as I know.

36. *Pollicis ictum*] The beating of time by the motion of the thumb, not the striking of the lyre, as Stephens explains it, "quod dicit quasi lyram ipsam percutit."

38. *Noctilucam*] 'Noctiluca' is the reading of some MSS.

39. *Prosperam frugum*] This and 'docilis modorum' (v. 43) are Greek constructions.

[— *celerem—volvere*] Compare C. i. 1. 18.]

42. *festas—luces*] The Secular games lasted three days and nights. Some editors separate this ode into two parts at v. 29, an arbitrary proceeding which substitutes two unmeaning fragments for an entire composition full of spirit, and complete in design. [The speaker was taught, and then repeated (reddidit) or sung the measures of Horace.]

CARMEN VII.

That this ode is addressed to the same person as the fifth epistle of the first book is pretty certain. That person was an advocate (v. 9), and this is commended for his eloquence (v. 23); that person was busy in making money, and so was this. But who this Torquatus was we have no means of deciding. Estré (Prosop. Hor. p. 497) suggests that it may have been Aulus Torquatus, mentioned by Nepos in his life of Atticus (c. 11) as having been with the army of Brutus and Cassius at Philippi. This would give him an acquaintance with Horace, which may have ripened into friendship. In Smith's Dict. Biog. Weichert's supposition that C. Nonius Asprenas Torquatus is the subject of these invitations has, I think, too hastily been adopted. But it is all very uncertain, and not less so the date of the ode, which may have been written after the epistle, or, which I think much more probable, long before. It bears the strongest likeness to C. i. 4 (which, it may be observed, was nominally addressed to one of Horace's companions at Philippi, and therefore, if Estré's conjecture is right, to a friend of Torquatus); and supposing it to have been written, which I think not at all unlikely, about the same time as that, its not having been inserted in the first publication would be accounted for by that resemblance, and its being inserted in this was probably for the purpose of making up a fasciculus to publish according to Augustus'

ommand. I do not know why one should go into this and such-like min xcept as it helps us to trace the progress of Horace's mind and style, lain went through a great change after the publication of the three first b des. I very much doubt whether he could have copied himself so exactl one in these two odes if any great interval had elapsed between them. I t nclined to set down this among Horace's earlier odes which he brought out or the purpose above mentioned. But others will have their own opinion ot wedded to mine. It will at any rate be observed that the introducti uatus' name or the omission of it would be equally immaterial to the ch cope of the ode, and that what has been said of other odes, and among bove referred to, is equally applicable to this, namely, that the name of nly introduced to give life and individuality to the poem.

ARGUMENT.

The winter is gone and the spring is returning with its green leaves, streams, and its Graces. The seasons change and remind us of our en revolving year repairs its losses, while we go to the dust for ever, and w when it will be. What thou dost enjoy thyself is so much taken from heir. When thou art dead, Torquatus, thy family, thine eloquence, an will not restore thee to life any more than the love of Diana could Hippolytus or the friendship of Theseus Peirithous.

Diffugere nives, redeunt jam gramina campis
  Arboribusque comae;
Mutat terra vices et decrescentia ripas

[redacted]

Quis scit an adjiciant hodiernae crastina summae
Tempora di superi?
Cuncta manus avidas fugient heredis amico
Quae dederis animo.
Cum semel occideris et de te splendida Minos
Fecerit arbitria,
Non, Torquate, genus, non te facundia, non te
Restituet pietas;
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum,
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

to the changes of the moon. 'Tamen' shows that the changes and deteriorations of the weather and seasons are intended, and 'celeres lunae' are the quick-revolving months. So Lucan (viii. 468):

"—— noctique rependit
Lux minor hibernae verni solatia damni."

15. *pius Aeneas*] Here Orelli again deserts his Berne MS., which reads with many others 'pius.' All the editors till Bentley had that word. His reasons for adopting 'pater' are, first the authority of better MSS., especially the oldest Blandinian, and, secondly, that 'pietas' occurs below (v. 24), an argument that is not worth much, and would rather tell the other way, if any thing. Neither do I think Orelli's notion, that 'pius' and 'dives' would sound too much like opposition, as if Aeneas were poor and Tullus rich, of any weight. Bentley proposes to change 'dives' into 'pauper,' because the kings of old were poor. But he has no authority, and Horace's purpose is to show that no means are sufficient to bring back the dead, not piety, nor wealth, nor power. I have on this assumption adopted 'pius' as having more meaning here than 'pater.' [Ritter has 'pater.' He also has 'Tullus, dives et Ancus,' and he refers to Cicero, de R. P. ii. 18, in proof of Ancus being rich.] There is a similar verse in Epp. i. 6. 27:—

"Ire tamen restat Numa quo devenit et
Ancus."

17. *Quis scit*] This may or may not be imitated from Euripides (Alc. 783):—

οὐκ ἔστι θνητῶν ὅστις ἐξεπίσταται
τὴν αὔριον μέλλουσαν εἰ βιώσεται.

For 'summae' there are MSS., and among others the Blandinian above mentioned, which read 'vitae,' which also appears in Ven. 1483, but it is only a gloss. No copyist would have invented 'summae.' 'Amico animo dare' seems to be a literal version of φίλῃ ψυχῇ χαρίζεσθαι. Simonides says,—

—— βιότου ποτὶ τέρμα
ψυχῇ τῶν ἀγαθῶν πλῆθι χαριζόμενος.
(85 Bergk, sub fin.)

21. *splendida*] This is an unusual word for such a meaning. Forcell. interprets it "praeclaram et aequam sententiam et probatam omnibus," and I do not know that there is any further meaning in the word. It may have reference to the august character of the tribunal, as Orelli says.

25.] Horace follows the Greek legend respecting Diana and Hippolytus. Ovid (Met. xv. 543 sqq.) makes him return from the dead, being brought to life by the skill of Aesculapius. See also Aen. vii. 765 sqq. The common story of Theseus and his friend is, that both having been consigned to their punishment together, Hercules went down and delivered Theseus, leaving Peirithous to his fate. I do not see why this should not be the legend Horace follows: it may be understood that Theseus pleaded for Peirithous when he was himself returning, but failed to obtain his release. Dillenbr. supposes Horace to have followed some different legend or to have altered the common one himself.

CARMEN VIII.

All that is known of C. Marcius Censorinus, the person to whom this dressed, may be found in Smith's Dict. Biog. (Censorinus, 6). He was a n and education, and much beloved, according to Velleius (ii. 102), who death, "Graviter tulit civitas." Horace pays him the compliment of bel he would esteem an ode of his more highly than any costly gifts he co accordance with the common practice among friends of making each oth (strenae) on new-year's day and other festivals. We have no means of when the ode was written. But see C. iv. 6, Introduction.

ARGUMENT.

If I were rich in statues and pictures, I would give such to my friends, a to thee, Censorinus. But I have none, and thou desirest not these. W I offer,—verses in which thou delightest. No monuments of marble own mighty deeds could ennoble the Scipiones like Ennius' verses. virtues must remain obscure but for the muse. What would Aeacus have been without her? She raises men to the skies, as she did H Tyndaridae, and Liber.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus,
Donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum

[redacted]

Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus, non celeres fugae
Rejectaeque retrorsum Hannibalis minae,
Non incendia Karthaginis impiae
Ejus qui domita nomen ab Africa
Lucratus rediit clarius indicant
Laudes quam Calabrae Pierides: neque

. *Non incisa*] There is a little con- n (which however is easily seen ugh by those who avoid the commen- s and judge for themselves) in the lines follow. Horace means to say that monuments raised to heroes by their itry and their deeds do not shed so h honour upon them as the poet's es do. He illustrates the deeds of es by the exploits of the Scipiones, and poet's verses by the poem Ennius wrote raise of the Elder. It is true that, if knew nothing of the destruction of hage but what is here mentioned, we ht suppose that the person who de- yed it was celebrated by Ennius, and usion would arise. But as we do not ose that Horace was ignorant that hage was burnt by Scipio Africanus or, and that Ennius died many years re that event, so neither would Horace me such ignorance in his readers. en he says that the defeat of Hannibal he elder Scipio and the destruction of hage by the younger, do not hold up r name more nobly than the muse of bria, who does not supply in his own d "which was employed in doing honour he elder"? If, as Bentley says, every of ten years old knows as much as so much the less obscurity is there in entence. He proposes to mend it by ting altogether the seventeenth verse, h, he says, halts in the metre and ses the author's meaning. The remedy nple; but the MSS. we possess or have record of all contain that verse. The r remedies proposed are to change ndia' into some word which shall not applicable to the conquests of the elder o, and Cunningham has supposed 'im- ia' to be the word, Doering 'stipen- Hermann 'dispendia,' none of which atisfactory. That no word short of uction (implying therefore that the ger Scipio is meant) existed in the s of one of the Scholiasts (Comm. .) may be inferred from his note, contra foedus juramento violato Romanis rebellarunt." Others suppose that 'incendia' does not necessarily mean the burning of Carthage, but is only another way of expressing the overthrow of its power by the elder Scipio, or his burning of the fleet, or of the camp of Syphax. But, considering the notoriety of the final destruction of that city by fire, this would only be charging Horace with wantonly confusing his readers. And yet it would seem that the Scholiasts and the older commentators all understand only one Scipio to be referred to, and they must have understood the line therefore in some way consistent with such an interpretation. It must not be overlooked that the verse "Ejus, qui," &c., applies to either of the Scipiones. Another remedy which is proposed is to suppose that two verses have been lost after the seventeenth, which would have explained its meaning; the ground of which hypothesis is, that odes in this measure, of which however there are but two others (C. i. 1, and iii. 30), are so written as to be capable of division into stanzas of four lines each, and this ode wants two verses to make it meet that rule. But the rule is arbitrary, and a precarious foundation for such an assumption as the loss of two verses, of which no traces are found in the oldest MSS. and commentators. On the whole I see no sufficient objection to the verse to require its being omitted or branded with asterisks, even though Buttmann thinks it spurious (Mythologus, vol. ii. append. Horaz und nicht-Horaz). But his objection is founded on the rhythm, which I hardly think can be admitted as sufficient. Baxter's note is more sensible than his notes usually are: "Nollem Bentleius ita se turbaret quod Horatius Scipionum acta in unum fere coegerit poetici compendii studiosus. Certe vel summis poetis ejusmodi ἀνιστορησία leve admodum est crimen."

15. *fugae*] Hannibal's hasty departure from Italy at the summons of the Carthaginian senate.

18. *nomen ab Africa lucratus*] If the disputed verse preceding this is allowed to

Si chartae sileant quod bene feceris
Mercedem tuleris. Quid foret Iliae
Mavortisque puer si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori:
Caelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules,
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates,
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

tand, these words refer to Scipio Africanus Iinor; and that they do so may be inferred rom S. ii. 1. 65, where he is mentioned in he same way as the man

"—— qui
Duxit ab oppressa meritum Carthagine nomen."

taken like 'lingua' as belongi tium vatum' so that 'virtus genii, facultas poetica.' I ratl meaning is that, though Ae tuous (and he was much celeb justice), his virtue would not him to the skies but for the him by the poets; the causes

the medium of statements made at a time when every one was ready to abuse the most virtuous who were out of court favour. Lollius, as we have seen (C. iv. 2, Int.), was defeated A.U.C. 738 by the Sigambri, but he retained his great influence with Augustus, whom it was not easy, we may believe, to impose upon. At any rate, if he was hypocrite enough to deceive Augustus, Horace may be excused for assigning to him excellencies he did not possess. The date of the ode is not at all certain. The defeat of Lollius, which caused a great deal of alarm at Rome, very probably raised many voices against him, and gave an advantage to his enemies; and it is not improbable that Horace wrote this ode to meet their attacks, and to console him under his defeat. The confident tone that runs through it brings the ode under the remark made in the introduction to Ode 6 of this book.

ARGUMENT.

Think not that my verses will die: though Homer stands first among poets, Pindar, Simonides, Alcaeus, Stesichorus, Anacreon, Sappho,—these all survive. Helen was not the first woman that loved; nor Ilium the only city that has been sacked; nor the heroes of the Iliad all that have fought; but the rest have been forgotten, because they have no poet to sing of them. Buried virtue is little better than buried dulness. I will not therefore let thy labours pass unsung, Lollius, thy sagacity and uprightness, thy mind free from avarice and secure from corruption. It is not the possessor of riches that is wealthy, but the man who knows how to use the gifts of Heaven and to endure poverty, who hates corruption, and is ready to lay down his life for his country or his friends.

Ne forte credas interitura quae
Longe sonantem natus ad Aufidum
Non ante vulgatas per artes
Verba loquor socianda chordis,
Non si priores Maeonius tenet
Sedes Homerus Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves Camenae;
Nec si quid olim lusit Anacreon
Delevit aetas; spirat adhuc amor
Vivuntque commissi calores
Aeoliae fidibus puellae.

1. *Ne forte*] "Ne circumflexe pronuntiandum est, *i. e.* ne credideris." This note of the Scholiast is, I believe, incorrect (though Jani says it is "simplicior et probabilior ratio"), and so at any rate is Baxter's conclusion, "Forte igitur πλεονάζει." The sentence I think is: "Lest perchance you should suppose—remember that even if Homer stands first Pindar is not forgotten." So Lamb., Cruquius, Heins., Bentley, and most modern editors. If, as Orelli truly says, Horace feels a pride in referring to his native stream, why does he object to the explanation I have given as the most obvious of C. iii. 30. 10? Though Horace says he was born near the Aufidus, Venusia, his native town, was fifteen miles south of that river, on that branch of the Via Appia which leads from Beneventum to Tarentum. As to 'ne,' see S. ii. 1. 80 n.

[7. *Ceaeque*] The poems of Simonides of Ceos. The poems of the Aeolian girl, Sappho, were still extant.]

8. *Stesichorique graves Camenae*] The muse of Stesichorus is called 'gravis' as he chose for his subjects principally those which belonged to Epic poetry, as wars and heroes and so forth. "Magnae, profundae; nam et ipse bellorum scriptor," is the Scholiast's explanation of the word. ['Stesichorive,' Ritter.]

Non sola comptos arsit adulteri
Crines et aurum vestibus illitum
Mirata regalesque cultus
Et comites Helene Lacaena,
Primusve Teucer tela Cydonio
Direxit arcu; non semel Ilios
Vexata; non pugnavit ingens
Idomeneus Sthenelusve solus
Dicenda Musis proelia; non ferox
Hector vel acer Deiphobus graves
Excepit ictus pro pudicis
Conjugibus puerisque primus.
Vixere fortes ante Agamemnona
Multi; sed omnes illacrumabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.
Paullum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

[redacted]

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens et secundis
Temporibus dubiisque rectus,
Vindex avarae fraudis, et abstinens
Ducentis ad se cuncta pecuniae,
Consulque non unius anni
Sed quoties bonus atque fidus
Judex honestum praetulit utili,
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicuit sua victor arma.

celata,' hidden through the neglect ›ets. But the text is much better ılds on the authority of all the MSS. lebo] Many MSS. and editors have but 'silebo' is equally well sup- ınd is better I think. So C. i. 12. eque te silebo, Liber." [Keller has Bentley takes more credit than ntitled to for restoring 'silebo,' ımbinus and most of the earlier ave it. His arguments in support of ıo weight, and he is wrong in sup- sileri' to have been a late inter- for Cruquius' commentator, who- may have been, had that word m when he wrote thus: "*Non ego patiar tuam virtutem silentio ob-*

›tve tuos patiar labores] These n to have reference to the unpopu- Lollius in connexion with his hich appears to be alluded to in l 'dubiis' below. He may also n the object of slander in respect ersonal character, which Horace mly defends. There seems to be way of accounting for the earnest- ı which he declares his innocence ›e of avarice, for instance, than to that fault had been laid to his s it was so freely after his death. *t animus tibi*] 'Rerum prudentia' wledge of the world. The Scho- l it 'philosophia,' and so it is, of t sort, the philosophy of common l observation. "Cato multarum num habebat" (Cic. de Am. c. 2) the same kind of experience. means 'erect,' not stooping or wn, as "Fana deos habuere rec- iv. 4. 48). Fea quotes Boethius . i. 4):—

"Quisquis composito serenus aevo
Fatum sub pedibus dedit superbum;
Fortunamque tuens utramque rectus
Invictum potuit tenere vultum."

See also Ennius, quoted by Cicero (de Senect. c. 6): "Quo vobis mentes, rectae quae stare solebant Antehac, dementes sese flexere viai?"

37. *abstinens—pecuniae*] For similar Graecisms see C. ii. 9. 17 n.

39. *Consulque non unius anni*] Compare C. iii. 2. 19. Lollius was consul A.U.C. 733, but Horace says that an upright judex is always on a level with the highest magistrates, and such ever was Lollius, besieged like others with temptations to corruption, but resisting them all, and so overcoming the enemies who encompassed him, and delivering himself by his virtue from their calumnies. This I take to be the meaning of 'obstantes catervas,' &c., though these two stanzas are not free from obscurity. Doering thinks Lollius was consul when this was written. Objections have been raised to the construction of the sentence, by which 'consul' is referred back to 'animus,' which is mere trifling. His heart was the heart of a consul, which could hardly have been expressed more plainly than it is here. Lambinus, Cruquius, Bentley, and others, adopt 'et' after 'utili' and 'vultu.' Orelli says that all the existing MSS. except one omit the conjunction, and he does so. 'Explicuit' is not easy to render so as at once to satisfy the etymology and the sense. 'Exprompsit,' 'expedivit,' are the equivalents supplied by the commentators. "Per medios hostes victor evasit" (Landinus). That it should be a matter of great merit and difficulty to maintain the character of an uncorrupt

Non possidentem multa vocaveris
Recte beatum : rectius occupat
  Nomen beati qui deorum
    Muneribus sapienter uti
Duramque callet pauperiem pati,
Pejusque leto flagitium timet,
  Non ille pro caris amicis
    Aut patria timidus perire.

x does not say much for the honesty hose who exercised the functions of rs. [If the words 'explicuit,' &c., re- o Lollius as a general, their place in stanza is not well chosen. If they ify the successful resistance of Lollius, to foreign enemies and domestic cor- ion, as I believe they do, Horace may lamed for using an expression, which ally applies only to war. But as I do think that these words signify only his lom from corruption as one of the Judices Selecti, so I think t press his resistance to the ass bery as well as to the enemies 'Beatum,' 'rich.']

51. *Non ille—timidus*] He f worse than death,—not fearf for his country, *i. e.* but he is No difficulty need have been r substitution of 'timidus' for ' some MSS. have 'peribit.' S 2: "Codrus pro patria non tin and C. iii. 2. 13 n.

Mutatus Ligurinum in faciem verterit hispidam,
Dices heu quotiens te speculo videris alterum:
Quae mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genae?

'umbra,' &c. Ἄττιλος was a name given by the Greeks to beardless boys. Boys' hair was allowed to grow till they assumed the 'toga virilis,' when it was cut off, as observed on C. ii. 5 24. The feathers of a bird are as good a likeness to the down on a young cheek as wool, from which 'lanugo' is derived. ['Superbiae' is the dative case.] Bentley also changes Ligurinum into Ligurine, after two of Torrentius' MSS., so that 'verterit' would be equivalent to 'verterit se.' But the other reading is more forcible and reproachful, though Bentley cannot see that it is Latin. 'In speculo' is the reading of some MSS. and editions. But 'in' is not wanted and injures the rhythm. 'Speculo, without 'in' is the ablative of the instrument. There is clearly no analogy between this expression and "nuper me in littore vidi," 'I saw myself when I was on the shore' (Virg. Ecl. ii. 25), which Bentley quotes, Jani says 'apte.' 'Alterum' is nowhere else used exactly in this sense, 'mutatum,' and, though the word admits of that use, it is so like the Greek ἕτερον, which is frequently so used, that I think it is a translation of that word. 'Heu' is an exclamation of the poet, not of Ligurinus. What follows is so like two lines in Terence (Hec. i. 1. 17), that Cruquius' Scholiast says it is taken from them:—

"Eheu me miseram! cur non aut istaec mihi
Aetas et forma est aut tibi haec sententia?"

Respecting the mirrors of the Romans, which at this time were only of metal, glass mirrors having been introduced later, and then of an inferior quality, see Dict. Ant. art. 'Speculum.'

CARMEN XI.

There will be found in this and in the only other two Sapphic odes contained in this book more deviations, in the proportion of nearly four to one, from the caesural arrangement observed in the first three books than in all the odes of those books put together. From this and other internal evidence it has been argued that this ode is a late one, but I think the arguments are inconclusive. It is true that Horace addresses Phyllis as his last love, but not, so far as I can see, in the tone of a person now grown old, as Buttmann says. Most men wishing to please a woman vow constancy to her, and one who was obliged to confess that he had been inconstant to others would only be the more vehement in professing stedfastness to her whom he desired for the occasion to win. But I do not mean to express any decided opinion one way or the other. It is only important to bear in mind that this book was published, not to revive Horace's reputation as a writer of amatory verses, but at the desire of the emperor, who wished the praises of his stepsons to be sent forth to the world, and his own with them. The ode to Lyde, on the day of the Neptunalia (C. iii. 28), is like this and has more spirit. It is not impossible Horace may have written this as early as the other, but thought the other better, and that one of the kind was enough for publication. The form 'spargier,' which occurs nowhere else in the odes, gives this the appearance of a different style of composition from others; but whether this is due to design or carelessness, or to its being an early or late production, cannot be determined. It is not at all unlikely, as some commentator has supposed, that the ode was sent to Maecenas on his birthday, and was only thrown into the form of an address to Phyllis for poetical convenience.

ARGUMENT.

iave a good old amphora of Alban with parsley and ivy to make thee a cr silver on my board, and an altar that waits for the sacrifice; the slaves fire is burning, come and celebrate the Ides of April, for it is Maecen more sacred to me than my own. Telephus is matched already, and for thee. The fates of Phaëthon and Bellerophon teach thee to beware Come, my last love, with thy sweet voice sing the song I shall teach the drive care away.

Est mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
   Est hederae vis
Multa, qua crines religata fulges;
Ridet argento domus; ara castis
Vincta verbenis avet immolato
   Spargier agno;
Cuncta festinat manus, huc et illuc
Cursitant mixtae pueris puellae;
Sordidum flammae trepidant rotantes
   Vertice fumum.

Ut tamen noris quibus advoceris
Gaudiis, Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
  Findit Aprilem;
Jure sollemnis mihi sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus adfluentes
  Ordinat annos.
Telephum, quem tu petis, occupavit
Non tuae sortis juvenem puella
Dives et lasciva, tenetque grata
  Compede vinctum.
Terret ambustus Phaëthon avaras
Spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
  Bellerophontem,
Semper ut te digna sequare et ultra
Quam licet sperare nefas putando
Disparem vites. Age jam, meorum
  Finis amorum—

10. *Cursitant mixtae pueris puellae*] As Orelli says, 'puellae' is most rarely used for female slaves. The word in use was 'ancillae.' 'Vertice' is the top of the flame which 'flickers as it whirls the dark smoke on its crest:' a spiral flame, terminating in a column of smoke. It seems as if Horace were writing with a fire burning before him, and caught the idea as he wrote. Bentley dislikes 'trepidant,' and proposes 'crepitant,' which destroys the unity of the image altogether: moreover there is no respectable authority for the change. Some commentators make 'vertice' the roof of the house.

15. *marinae*] C. i. 3. 1, and C. iii. 26. 5. Venus was said to have risen from the sea in the month of April, which was therefore her month, the name of which Macrobius derives from ἀφρος: Varro more probably from 'aperio,' 'quod ver aperit omnia.' See C. i. 4, Introduction. [Macrobius (Sat. i. 15) after giving various absurd etymologies of 'Idus,' concludes "ut idus vocemus diem qui dividit mensem; 'iduare' enim Etrusca lingua 'dividere' est." But the Latin 'dividere' obviously contains the same element as 'idus.']

19. *adfluentes ordinat annos*] 'Reckons each year as it succeeds.' "Ordinatur quicquid numero et successione constat" (Gesner).

21.] Telephus is a favourite name with Horace. For what reason he chooses this name for youths whom maidens vainly love, does not appear; but such is the fact. 'Occupavit' 'has pre-occupied' (C. ii. 12. 28). [Ritter remarks that this Telephus cannot be the same as the Telephus (Heliodorus) of C. iii. 19, for he travelled with Horace in A.U.C. 717 (S. i. 5. 2); and this Telephus is a young man even after A.U.C. 737, for Ritter places the date of this ode between A.U.C. 737 and 742. He conjectures that this Telephus is Maximus (C. iv. 1), for the words agree syllable for syllable. See iii. 19, Introd.]

22. *Non tuae sortis*] This belongs to 'juvenem,' not to 'puella.' "Si qua voles apte nubere, nube pari" (Ovid, Heroid. ix. 32).

23. *grata compede*] See C. i. 33. 14.

32. *Finis*] See Introduction, and compare Propert. i. 12. 19:—

"Mi neque amare aliam neque ab hac discedere fas est;
  Cynthia prima fuit, Cynthia finis erit."

Whether 'condisce modos' means 'practise some of your songs before you come,'

Non enim posthac alia calebo
Femina—condisce modos amanda
Voce quos reddas; minuentur atrae
Carmine curae.

and learn a song that I will
' has been disputed, and is not
led. But the latter is the more
otion, and the words correspond
y to those of C. iv. 6. 43:

"Reddidi carmen docilis
Vatis Horati,"

which cannot be mistaken.
derstands it as I do.

CARMEN XII.

Before A.U.C. 735.

nmentators are much divided in their opinions as to the person t
ressed. The old inscriptions vary, but in such a manner as to sho
ave any weight or authority. Torrentius mentions three MS
Ad Virgilium Ungnentarium urbis discriptio (the common blund
Paraenetice," and he himself adopts this absurdity, derived from
Acron says, "Ad Virgilium negociatorem scribit," which is a mere
opening lines and v. 25, and when he interprets "juvenum nobili
us, *or* Maecenas, *or* the step-sons of Augustus, he shows he knew
as writing about. If the question were to be decided by numbe
ole be given in favour of Virgil the poet, and the presumption is

[redacted]

odes in honour of Drusus and Tiberius as the leading feature of this book, and their publication as the chief object of its publication, I can easily understand old compositions and new ones comparatively indifferent being inserted to make up what after all would be but a small volume. I neither assent to nor differ from the dates given by those who assign an early period to the composition of the ode; but I differ, as every one must, from Bentley, who assigns all the odes of this book to a period long subsequent to Virgil's death, but yet supposes him to be here addressed. As Gesner says of the great critic, "sua vineta caedit." [Ritter also affirms that all the odes of this book were written after Virgil's death, and he consistently denies that the ode is addressed to the poet Virgil.] If any body were to affirm that no Virgil or invitation is really to be found in the ode, and that it is a mere composition from the imagination or the Greek, I should not quarrel with him, only I should still believe that it was composed before the death of the poet, A.U.C. 735, with Virgil's name added to give it a real character.

ARGUMENT.

The spring is come, the frost is fled, the stream flows gently, the swallow builds her nest, the shepherds are piping to Pan in the fields, and the days of drought have returned, Virgil. Bring me a box of nard and I will bring thee in return some generous Calenian from Sulpicius' cellar. If my bargain please thee make haste, lay aside business and, remembering that thou must die, relax while thou mayst into folly for a time.

Jam veris comites quae mare temperant
Impellunt animae lintea Thraciae;
Jam nec prata rigent nec fluvii strepunt
  Hiberna nive turgidi.
Nidum ponit, Ityn flebiliter gemens,
Infelix avis et Cecropiae domus

1. *temperant*] This is explained by C. i. 3. 15 n. The Thracian winds are here the north-east winds of spring. Their effect is very differently described by Sophocles (Ant. 586), but the effect of a north-east wind on the east coast of Greece would be very different from the effect of the same wind blowing on the west coast of Italy. Columella (xi. 2. 21), quoted by most of the commentators, speaks of northerly winds called Ornithiae, which blew for about thirty days from the 20th February. But northerly winds prevailed throughout the spring, and continued into the middle of summer, their quality changing as the season advanced. Lucretius speaks of them in the height of summer:—

"Inde loci sequitur Calor aridus, et comes una
Pulverulenta Ceres, et Etesia flabra Aquilonum" (v. 740 sq.);

where he calls them "Etesia flabra," because that name was given to all kinds of periodical winds. These were the winds which, according to one of the theories Herodotus contradicts (ii. 20), caused the overflowing of the Nile: *ἡ ἑτέρη μὲν λέγει τοὺς ἐτησίας ἀνέμους εἶναι αἰτίους πληθύειν τὸν ποταμόν, κωλύοντας ἐς θάλασσαν ἐκρέειν τὸν Νεῖλον.*

3. *nec fluvii strepunt*] This explains C. iv. 7. 3. The time is not quite the beginning of spring when the snows melt and the rivers are swollen, but after they have subsided, which soon takes place.

5. *Nidum ponit*] He alludes to Procne, daughter of Pandion, king of Attica (Cecropia), turned into a swallow. It is gracefully introduced here to give ornament to a common fact and sign of spring. Horace elsewhere introduces the swallow with the west wind (Epp. i. 7. 13). The swallow and not the nightingale is probably here meant, though Doering and Dillenbr., on account of 'flebiliter gemens,' suppose Philomela to be intended. It is not easy to decide. One version of the story changes Philomela into the swallow, and Procne, the mother of Itys, into the nightingale. A third version makes Philomela the mother of Itys. See Hom.

Aeternum opprobrium, quod male barbaras
   Regum est ulta libidines.
Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula,
Delectantque deum cui pecus et nigri
   Colles Arcadiae placent.
Adduxere sitim tempora, Virgili;
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
   Nardo vina merebere.
Nardi parvus onyx eliciet cadum
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus amaraque
   Curarum eluere efficax.

ss. xix. 518): ἀηδὼν . . παῖδ' ὀλοφυ- η Ἴτυλον φίλον, which version Ovid s to follow (Am. ii. 6. 7 sqq.):—

id scelus Ismarii quereris, Philomela, tyranni?
Expleta est annis ista querela suis.
tis in rarae miserum divertite funus.

9. *Dicunt*] C. iii. 4. 1. ' (v. 11) is a various reading Gesner without much authority ley reads 'nigrae' with little

15. *juvenum nobilium clien* tempt to determine who these it is settled whom the ode is a is useless. (Introduction.)

[redacted]

Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tingere poculis,
Plena dives ut in domo.
Verum pone moras et studium lucri,
Nigrorumque memor, dum licet, ignium
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

. 25); "abdita rerum" (A. P. 49). merce,' see C. i. 31. 12. *mmunem*] Ter. (Phorm. ii. 2. 25): symbolum venire!" The drone is ted as "immunis sedens aliena ad ' (Virg. Georg. iv. 244), and Horace himself, "quem scis immunem placuisse rapaci" (Ep. i. 14. 33).

25. *studium lucri*] See Introduction.

26. *Nigrorum—ignium*] This epithet is commonly applied to the funeral fires, as (Aen. xi. 186) "subjectis ignibus atris." Ov. Fast. ii. 561:—

"Conde tuas, Hymenaee, faces et ab ignibus atris
Aufer."

CARMEN XIII.

: need be said on this ode has been said in the Introductions to C. iii. 10. and 15.

ARGUMENT.

rers are answered, Lyce. Thou'rt old and wouldst captivate still; but love abides on the fresh cheek, and runs away from the withered trunk, and from thee, with lack teeth, and wrinkles, and grey hairs. Try and hide thy years with purple ewels, but the tell-tale records betray thee. Where is the girl that I loved only to Cinara? whom fate carried off too soon, while it left Lyce to grow old, that overs might laugh at her decline.

Audivere, Lyce, di mea vota, di
Audivere, Lyce: fis anus, et tamen
Vis formosa videri
Ludisque et bibis impudens
Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et

divere, Lyce] Whether there is so itterness and derision expressed in e verbal composition of this ode as . has discovered, or whether, for , the cacophony of the first stanza ular is not rather the fruit of carethan design, may be doubted. The wever is sufficiently taunting, and asily be believed that more than son may have been stung by it. proper name. Baxter's note therefore, "tacetur Chiae puellae nomen," should have been corrected by his editor Gesner. 'Delia' and 'Lesbia' are formed in the same way.

[3. *Vis*] 'You try,' not 'you wish:' 'struggle to look fair;' Conington. This helps to explain 'importunus' (v. 9). Cupido cares not for her attempts and solicitations. Conington translates 'importunus,' 'rude;' Newman, 'vexatious.' Contemptuous' is the idea.]

Doctae psallere Chiae
Pulchris excubat in genis.
Importunus enim transvolat aridas
Quercus, et refugit te quia luridi
Dentes, te quia rugae
Turpant et capitis nives.
Nec Coae referunt jam tibi purpurae
Nec clari lapides tempora, quae semel
Notis condita fastis
Inclusit volucris dies.
Quo fugit venus, heu, quove color? decens
Quo motus? quid habes illius, illius,
Quae spirabat amores,
Quae me surpuerat mihi,
Felix post Cinaram, notaque et artium
Gratarum facies? Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem

8. *excubat in genis*] This is a close imi- but she cannot get them ba

Cornicis vetulae temporibus Lycen,
Possent ut juvenes visere fervidi
Multo non sine risu
Dilapsam in cineres facem.

presses the crumbling of a burnt-out torch. The idea is very original. The contrast in 'fervidi' is obviously intended. [Ritter has 'delapsam.']

CARMEN XIV.

A.U.C. 741.

The circumstances under which this ode was written, and its probable date, are given in the Introduction to C. 4 of this book, to which the reader is referred. The common inscriptions which made it an address in honour of Augustus sufficiently describe the spirit of it, though the professed purpose is to celebrate the part that Tiberius took with Drusus in the victories over the German tribes.

ARGUMENT.

With what honours shall we perpetuate thy virtues, O mightiest of princes, whose strength the insolent Vindelici have felt? With great slaughter Drusus cast them down from their heights, and Tiberius drove them before him, as the south wind drives the waves, or the swollen Aufidus lays waste the corn,—a scatheless victory; and thou didst lend thine armies thy counsels and thine auspices. 'Twas fifteen years from that day when Alexandria opened her gates to thee, that Fortune brought this glory to thine arms. All nations bow down to thee, from the east to the west, from the north to the south, O thou guardian of Italy and Rome!

Quae cura patrum quaeve Quiritium
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos
Aeternet, o qua sol habitabiles
Illustrat oras maxime principum?
Quem legis expertes Latinae
Vindelici didicere nuper

2. *Plenis honorum muneribus*] Orelli and others make 'plenis' absolute, signifying 'sufficient;' 'honorum' being dependent on 'muneribus.' I prefer taking the words as they stand. 'Aeternare' is a word which had probably become almost obsolete in Horace's time. It is not found in any other author, except in a fragment of Varro. Many words that Horace uses, and no other extant writer, were probably common enough before the age of Cicero. 'Habitabiles oras,' like ἡ οἰκουμένη so commonly used by Plutarch and the writers of the New Testament, signifies the Roman world. [Ritter and Keller have 'fastus.']

7. *Quem — didicere — quid Marte posses*] This construction is not uncommon in Terence and in Plautus (Asin. i. 1. 45), "verum meam uxorem, Libane, scis qualis siet;" and (Eun. iv. 3. 15), "Ego illum nescio qui fuerit," and other places. With the Greek poets nothing is more common, as in Sophocles (Trachin. 429):—

πρὸς θεῶν φράσον, φίλη
δέσποινα, τόνδε τίς ποτ' ἐστὶν ὁ ξένος;

Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces, et arces
Alpibus impositas tremendis
Dejecit acer plus vice simplici;
Major Neronum mox grave proelium
Commisit immanesque Raetos
Auspiciis pepulit secundis,
Spectandus in certamine Martio
Devota morti pectora liberae
Quantis fatigaret ruinis;
Indomitas prope qualis undas

10.] The Genauni were one of the uthern tribes of Raetia between the kes Verbanus (Maggiore) and Larius omo). Cramer places the Breuni south the Alps in the Val Braunia; others ace them higher up among the modern isons, between the sources of the Rhine d the Oenus (Inn). The Grisons occupy a larger portion of the ancient Raetia an that which belonged to the Breuni, small though a warlike tribe. Pliny

words are not free from diffic the construction 'plus vice,' 20.

17. *Spectandus—quantis*] imitated from the Greek θαυμ

20. *Indomitas prope qual* proposed 'indomitus' because Raetians could not properly to the untamed waters. One found to support him. The w such a case that there are not

Exercet Auster, Pleïadum choro
Scindente nubes, impiger hostium
Vexare turmas et frementem
Mittere equum medios per ignes.
Sic tauriformis volvitur Aufidus,
Qui regna Dauni praefluit Apuli,
Cum saevit horrendamque cultis
Diluviem meditatur agris,
Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu
Primosque et extremos metendo
Stravit humum sine clade victor,

winds, "veris comites quae mare nt" (C. iv. 12. 1), the waves be- enemies of Rome. But this de- ıe comparison obviously contained vhole passage between the might ·ius and of other headlong things to the work of destruction. For ıes' Bentley proposes 'per enses,' any authority. 'Ignes' is a good nd used by others in the same ıs Sil. Ital., "per medios ignes ue per enses" (xiv. 175); "per 'olitare acies mediosque per ignes"). Ov. Met. viii. 76: "Ire per er gladios ausim." The Scholiast Cruq.) sufficiently explains 'per y "per medium pugnae fervorem, ium ardorem belli."

ıuriformis] This is taken from the *αυρόμορφος*, applied to the Cephisus .p. (Ion 1261). The only other river that was represented under 'm was the Eridanus, of which ıys (Georg. iv. 371 sqq.):—

nina auratus taurino cornua vultu ıus, quo non alius per pinguia ta
are purpureum violentior effluit nis."

ı therefore represented not only rns, but with gilded horns. Al- this feature is attributed to several y the poets (to the Rhine by 'rist. iv. 2. 41, and to different treams, especially Achelous their ıo lost one of his horns while con- with Hercules), none of them :presented in the ancient works of have survived. Horace has pro- rented this description of his native way of magnifying its importance, king it with the greater streams. Whence this conception of a bull as representing the form of a river-god may have arisen it is not easy to say, but probably from the branching of so many large streams at their mouths, though that would not apply to the Aufidus. The Aufidus, which now is called Ofanto, is invariably described by Horace as a boisterous stream; and so Silius describes it, who had less interest in magnifying its importance:—

"Sanguineus tumidas in campos Aufidus undas
Ejectat redditque furens sua corpora ripis." (x. 320.)

But the character of such streams varied greatly at different seasons of the year.

28. *meditatur*] This is the oldest and most authorized reading, and that of the Scholiasts, one of whom, Porphyrion, finds fault with it. 'Minitatur' is the reading of many MSS., and some editors have adopted it; Bentley among others. His reasons have no weight at all. The Scholiast's objection, that 'meditatur' denotes a suspended action rather than one in progress, bad as it is, is better than any of Bentley's; but it would apply equally or more to 'minitatur,' and the fact is that 'meditari' denotes an act as well as the premeditation of it, like the Greek word to which it is akin, *μελετᾶν*. See C iii. 25. 5 n. It does not, therefore, necessarily imply any pause between the threat and the accomplishment of the threat in this instance. I do not think therefore that Orelli has hit the true force of the word, when he says it is "sine dubio longe *ποιητικώτερον*," because it expresses the silent and trembling expectation with which men are looking for the coming desolation.

31. *metendo*] Horace (like Virgil, Aen. x. 513: "Proxima quaeque metit gladio")

Te copias, te consilium et tuos
Praebente divos. Nam tibi, quo die
Portus Alexandrea supplex
Et vacuam patefecit aulam,
Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit.
Te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
Miratur, o tutela praesens
Italiae dominaeque Romae.
Te fontium qui celat origines
Nilusque et Ister, te rapidus Tigris,
Te beluosus qui remotis
Obstrepit Oceanus Britannis,

ts his word from Homer (Il. xi. 67), *οἱ δ'* ... τ' ἀμητῆρες ἐναντίοι ἀλλήλοισιν Ὄγμον ... αὐνωσιν.

32. *sine clade*] See note on v. 13.

33. *te—praebente divos*] See C. i. 7.

Antonius; the Scythians had ... alliance; the distant nations ... done the same (see C. S. 55 s... cess of Lentulus had checked ... of the tribes of the Danube (...

Te non paventis funera Galliae
Duraeque tellus audit Hiberiae,
Te caede gaudentes Sigambri
Compositis venerantur armis.

...d ab aliis post mortem transire ad alios, ...tque hoc maxime ad virtutem excitari ...utant, metu mortis neglecto." See Lucan, 457.

[51. *Sigambri*] The allusion is, as Ritter says, to the events mentioned in Dion Cassius, 54, c. 20, and placed by him in A.U.C. 738.]

CARMEN XV.

A.U.C. 741.

This ode appears in early times to have been read as part of the fourteenth. The Scholiast Porphyrion says, "Quidam separant hanc oden a superiore, sed potest illi jungi quoniam hic laudes dicuntur Augusti." This is a poor reason, and there can be little doubt the odes were written separately, though probably about the same time, on the return of Augustus to Rome, A.U.C. 741. In consequence of the mention made in v. 9 of the closing of the temple of Janus, a later date is assigned to the ode, namely, A.U.C. 745, when it is affirmed (but without sufficient reason, as Franke has shown) that the temple was closed, for the third time during the life of Augustus. [The date of the third closing is fixed by Orosius (vi. 22) in A.U.C. 752.] But as it had been closed twice before and Horace does not specify the particular time, but merely affirms what might have been said with equal truth any year after 725, this argument proves nothing. If we may assume, as has been assumed throughout this book, that it was published, as Suetonius says, for the sake of the odes in honour of Augustus' step-sons, then it is highly improbable that the publication was delayed for four years, and there is nothing in this ode which might not have been written on his return, but much reason to suppose it was. All that is here said of the subjection of the world and the universal peace was said in effect at the close of the fourteenth ode; but it was natural that, if Horace had received the emperor's commands to publish another book of odes, he should conclude it with one addressed to Augustus himself, reviewing the blessings of his reign which at this time had been crowned by a series of successes by which universal peace was established.

ARGUMENT.

When I would sing of wars Phoebus checked me with his lyre. Thy reign, O Caesar, hath brought back our lost honour, with plenty and peace and order and the means by which our name and strength have become great. Under thy protection we fear no wars at home or abroad; the North and the East obey thy laws, and we with our wives and children will sing of the heroes of old, of Troy, and Anchises, and of Venus' son.

PHOEBUS volentem proelia me loqui
Victas et urbes increpuit lyra,
Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas

1. *increpuit lyra*] This is explained by Ovid (A. A. ii. 493):—

"Haec ego cum canerem, subito manifestus Apollo
Movit inauratae pollice fila lyrae."

Fruges et agris rettulit uberes
Et signa nostro restituit Jovi
Derepta Parthorum superbis
Postibus, et vacuum duellis
Janum Quirini clausit, et ordinem
Rectum evaganti frena licentiae
Injecit, emovitque culpas,
Et veteres revocavit artes

'Increpuit lyra' therefore signifies, 'checked me by touching the strings of his lyre, and leading me to a strain more fitted to my muse.' That Doering, after having given and adopted this explanation, should have changed his mind and followed the Scholiasts and those after them who join 'lyra' with 'loqui' is very surprising. [Ritter does it.] Doering's judgment generally directed him better than this. In a matter of taste second thoughts are not often so good as the first, which are directed by instinct. The other metaphor is common enough. See Virgil (Georg. ii. 41): "Pelagoque volans da vela patenti;" and Ovid (Tr. ii. 329):—

"Non ideo debet pelago se credere si qua

of all the MSS. The usual f
to have been 'Janus Quirinus,
among other examples, from S
c. 22). "Janum Quirinum—t
and Macrobius (Sat. i. 9). "Ir
que invocamus Janum Gemin
Patrem, Janum Junonium, J
sivium, JANUM QUIRINUM, Ja
cium et Clusivium." There is
I believe of Janum Quirini b
the temple of Janus having
according to tradition, by Nu
Romulus, there is much in fav
rinum.' All that is against it
of harmony arising out of 'un
peated, and the authority of t
which I yield with some hesitati

Per quas Latinum nomen et Italae
Crevere vires famaque et imperi
Porrecta majestas ad ortus
Solis ab Hesperio cubili.
Custode rerum Caesare non furor
Civilis aut vis exiget otium,
Non ira quae procudit enses
Et miseras inimicat urbes.
Non qui profundum Danubium bibunt
Edicta rumpent Julia, non Getae,
Non Seres infidive Persae,
Non Tanaïn prope flumen orti.
Nosque et profestis lucibus et sacris
Inter jocosi munera Liberi
Cum prole matronisque nostris,
Rite deos prius apprecati,

Some MSS. have 'ortus,' and others 'ortum.' That the question cannot be decided by the repetition of the final 's' may be seen by any one who examines Horace's style carefully. The arguments on the other side have not much more weight than this, which is Bentley's, and it is always better to acknowledge the uncertainty of a reading than to refine upon it one way or the other. This is what Dillenbr. has done, I think, in this and some other instances, though his edition appears to me in the main as judicious as any that has been published. [Ritter has a good note on 'ortus:' 'numerus multitudinis vi concreta praeditus loca et terras ubi sol oritur indicat.']

[15. *majestas*] 'Majestas' is magnitude, but particularly the dignity of a people, or a prince. In some Roman treaties the expression 'majestas populi Romani' was inserted. 'Minuere majestatem,' 'to impair this dignity,' was an offence equivalent to treason.]

17. *furor civilis aut vis*] 'Civilis' belongs to 'furor,' and 'vis,' which is a technical word, means here 'personal violence.' 'In' applies to foreign quarrels. See C. iii. 14. 14 n. 'Inimico' is a word which Horace probably found in use by writers of former day. Later writers have taken it om him. 'Inimicat' means 'sets at enmity.' 'Apprecati' (v. 28), 'remixto' (v.), are also words first found in Horace.

18. *exiget*] The MSS. and editors here in are divided between 'eximet' and 'igut.' Later editors prefer the latter, and it appears to me more forcible and appropriate. (C. iii. 14. 14 n.) [Horace has 'exigere' in a different sense C. iii. 30. 1. Ritter and Keller have 'eximet' here.]

21. *qui profundum Danubium bibunt*] The German tribes, particularly the Vindelici lately subdued. 'Edicta Julia' can only mean here the laws of Augustus laid upon them at their conquest, though in the technical sense the word 'edicta' would not apply. The rules which a governor published in his province were his 'edictum,' but these people were not in a province. Horace therefore does not use the word in its legal sense (see Mr. Long's Exc. on the 'Edicta Magist.' Cic. Verrinae orationes). The Getae lay towards the mouths of the Danube, while the Daci were situated to the west of them, on the same or north side of the river.

23. *Seres—Tanaïn*] See C. iii. 29. 27 n. The Seres and Indi are not much distinguished by Horace (C. i. 12. 56), and, when he is referring to the East, their names are generally associated with the Parthians, more for the sake of amplification than with historical or geographical accuracy. The Roman armies had not yet crossed the lower Tigris. But when Augustus was in Syria, we are informed by Suetonius, ambassadors came from the far East to ask his protection and alliance.

25. *lucibus*] This word is used for 'diebus' by Ovid. (Fast. iii. 397):—

"His etiam conjux apicati cincta Dialis
Lucibus impexas debet habere comas."

The singular is more common.

S 2

Virtute functos more patrum duces
Lydis remixto carmine tibiis
Trojamque et Anchisen et almae
Progeniem Veneris canemus.

irtute functos] This is a concise xpressing 'virtutis munere func- n Cicero (Tusc. i. 45): "Nemo iu vixit qui virtutis perfectae per- ctus est munere."

re patrum] Cic. (Tusc. i. 2, and ls us that in the Origines of Cato d that it was the custom of old to rs at their meals upon the virtues nen. Valerius Maximus (ii. 1. 10) the same custom: "Majores nostri iis ad tibias egregia superiorum mine comprehensa pangebant, quo mitandas juventutem alacriorem t." The practice may have been revived in Horace's day. The n of this ode recalls C. iv. 5. 31

dis] Plato (de Rep. 3. 10, p. 398, us that the Lydian and Ionian were best suited to delicacy and the Dorian and Phrygian to war;

age of boyhood, as harmoni and training it to good. Th ticular force, however, here 'Lydis.' It should be observ 'tibia' appears in the plural 1. 32; Epod. ix. 5) it has ref of these instruments played Their pitch was different, th tibia being called 'dextra,' b held in the right hand; the h because it was held in the lef used by the Lydians themsel by Herodotus (i. 17) αὐλὸς αὐλὸς γυναικήϊος, as represent of a man and a woman resp interpretation has been doub and it is the opinion of so pipes were so called as being a man and the other by a w Mr. Blakesley's note on the a The family of Anchises, the g Iulus, is mentioned here, beca

Q. HORATII FLACCI

CARMEN SAECULARE.

When Augustus had completed the period of ten years for which the imperial power was at first placed in his hands (A.U.C. 727—737), he determined to celebrate his success at home and abroad by an extraordinary festival, and he took as his model the Ludi Tarentini or Taurii, which had in former times been observed as a means of propitiating the infernal deities, Dis and Proserpina, on occasions of great public calamities. It does not appear that this festival ever was held at regular intervals. How therefore the name Ludi Saeculares arose is not clear: but as it was now for the first time given, it was probably convenient to have it believed that the games were no more than the observance of a periodical solemnity. The Quindecimviri were ordered to consult the Sibylline books, and they reported, no doubt as they were desired, that the time was come when this great national festival should be repeated, and the details of it were laid down in a set of hexameter Greek verses, which have been preserved by the historian Zosimus, who gives a description of the festival (ii. 5). [Zosimus names the verses τὸν Σιβύλλης χρησμόν: and he says that they have been reported by others before him.] The verses will be found at the end of the ode.

Since Dis and Proserpina were the divinities chiefly invoked in the ancient games, the question arises, Why were Apollo and Diana the leading deities on this occasion? If it be admitted that the festival was observed as a matter of convenience and not from any religious feeling, it is not difficult to understand that the older precedents were only generally adopted, and the deities most in fashion were as a matter of course substituted for the obsolete Dis and Proserpina. Augustus considered himself especially under the protection of Apollo, and the attributes assigned in the olden time to the infernal deities, as the originators and averters of physical evils, had by this time been transferred to Apollo and his sister as representing the sun and moon, as Mitscherlich has observed. Orelli on this point quotes with approval some remarks of Jahn on Virg. Ecl. iv. 10 to this effect: that a notion commonly existed among the Greeks, and also among the Etruscans and Romans, that the universe was moving in a cycle the completion of which would measure one great year of the world; that this year was divided into ten months or ages (saecula), the length of which was not defined but was declared from time to time, as they were completed, by prodigies sent from heaven. This accounts for the irregular celebration of the Saecular games at Rome. The Sibylline books, he goes on to say, declared which divinity especially presided over each month; Saturn presided over the first and Apollo the last, Diana over the last but one, as in the civil year she claimed November as her own particular month. This is the reason why these divinities were worshipped rather than others, because on the appearance of the comet at the death of C. Julius Caesar it was announced by the soothsayer Volcatius that the ninth (Diana's) month was passing away and the tenth was then beginning. This account evidently has reference to the great Platonic year, which, when complete, would bring all the heavenly bodies back to their original relative places. That the

Magnus Annus was generally believed in is certain. Virgil refers to it i Eclogue: "Magnus ab integro saeclorum nascitur ordo" (v. 5), "incipient cedere menses" (v. 12). Cicero discusses it in his treatise de Nat. Deor "Quarum (i. e. of the planets) ex disparibus motionibus magnum annum nominaverunt; qui tum efficitur quum solis et lunae et quinque errantium inter se comparationem confectis omnium spatiis est facta conversio. Quae sit magna quaestio est. Esse vero certam et definitam necesse est." The of the ancients vary from 49,000 to nearly 26,000 years. The last corres period calculated for the precession of the equinoxes, with which, however, Annus of the Greeks and Romans had nothing to do. It is represented on of a medal of Hadrian in the form of a man in a loose robe, with a globe in his left hand, and his right raised over his head. He is surrounded by to distinguish him from the figures of Eternity, represented in a circle. tion is Saeculum Aureum. What amount of credit is due to all the detai explanation, which are derived chiefly from the statements of Servius on the of Virgil and from Censorinus, de Die Natali, I cannot say. But, without such explanations as the above, it would have been very surprising if Augu resolved to celebrate a great festival in honour of his own successful care made Apollo the principal feature of it, and had called upon Pluto to bless in preference to that god to whom he allowed himself to be likened an flatterers assigned to him as his father. Horace appears to have been muc being chosen as poet-laureate of the occasion (C. iv. 6, Introd.). The ode the most solemn part of the festival, while the emperor was in person offe at the second hour of the night on the river side upon three altars, atte fifteen men who presided over religious affairs. The chorus consisted of t

[redacted]

Anchises' noble son his prayers, for his victories shall be tempered with mercy –52).
led is the Mede, the proud Scythian and the Indian (53—56).
plenty, and all the virtues have returned to our land (57—60).
'hoebus the augur, the prince of the bow and of song, the physician who favour- regardeth his Palatine temple and the fortunes of Rome and Latium, ever extend blessings to another and still happier lustre (61—68).
)iana who inhabiteth the Aventine and Algidus hear our prayers (69 – 72).
ill go home believing that our prayers are heard, the choir of Phoebus and Diana –76).

PHOEBE silvarumque potens Diana,
Lucidum caeli decus, o colendi
Semper et culti, date quae precamur
  Tempore sacro,
Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dis quibus septem placuere colles
  Dicere carmen.
Alme Sol, curru nitido diem qui
Promis et celas aliusque et idem
Nasceris, possis nihil urbe Roma
  Visere majus.
Rite maturos aperire partus
Lenis, Ilithyia, tuere matres,
Sive tu Lucina probas vocari
  Seu Genitalis.
Diva, producas subolem patrumque
Prosperes decreta super jugandis
Feminis prolisque novae feraci
  Lege marita,

silvarumque potens] Compare C. iii. , and i. 3. 1, 'potens.' 'Lucidum decus' applies to both deities.
Alme] This epithet must be taken proper sense as derived from 'alere.' the nurturer.'
Rite maturos] 'O thou whose office ently to bring babes to the birth in season.' [As to the construction re lenis,' see C. i. 1. 18.] 'Rite' 'according to thy province and ons.' Εἰλείθυια, the Greek name re and Artemis, or more properly, plural number for their attendants presiding at the delivery of women name is said to contain the root of , but that is doubtful) is represented Latin 'Lucina,' "quae in lucem profert," which title also was given indiscriminately to Juno and Diana. The title 'Genitalis' does not occur elsewhere in this sense, but appears to be a version of the Greek Γενετυλλίς, which was applied to Aphrodite as well as Artemis and her attendants. Bentley contends for the Greek form being retained, and considers 'Genitalis' a corrupt reading for 'Genetyllis:' "locum esse corruptum et contaminatum existimo, vel potius certo scio." If Horace had written 'Genetyllis' it would have been another way of expressing the same name; but as 'Genitalis' cannot be objected to as the Latin form of that word, and all the MSS. have it, there is no reason for altering it. 'Eileithuia' could not be represented by any equiva-

Certus undenos decies per annos
Orbis ut cantus referatque ludos
Ter die claro totiesque grata
  Nocte frequentes.
Vosque veraces cecinisse, Parcae,
Quod semel dictum est stabilisque rerum
Terminus servat, bona jam peractis
  Jungite fata.
Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona;
Nutriant fetus et aquae salubres
  Et Jovis aurae.
Condito mitis placidusque telo
Supplices audi pueros, Apollo:

nt in Latin; it is therefore no proof that orace used the Greek form in the one se because he did so in the other, as entley affirms. Besides which it would em that the Latin names are purposely troduced in contrast to the Greek. 'Producas' here signifies 'to rear' as in ii. 13. 3. The 'lex Julia de maritandis

omitting 'est.' The great MSS. read 'est' and 'servet;' ing in that case being made pl posing 'stabilis—servet' to be tical: 'ye Parcae who tell trul once been determined (and ma order of events preserve it so),' explains, 'ye Parcae who trul

[redacted]

Siderum regina bicornis audi,
  Luna, puellas:
Roma si vestrum est opus, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
  Sospite cursu,
Cui per ardentem sine fraude Trojam
Castus Aeneas patriae superstes
Liberum munivit iter, daturus
  Plura relictis:
Di, probos mores docili juventae,
Di, senectuti placidae quietem,
Romulae genti date remque prolemque
  Et decus omne!
Quaeque vos bobus veneratur albis
Clarus Anchisae Venerisque sanguis,

to the sailors who approached the coast. See Virg. (Aen. iii. 274 sq.):—

"Mox et Leucatae nimbosa cacumina montis
Et formidatus nautis aperitur Apollo."

And on the shield of Aeneas (viii. 704):—

"Actius haec cernens arcum intendebat Apollo
Desuper: omnis eo terrore Aegyptus et Indi,
Omnis Arabs, omnes vertebant terga Sabaei."

To this god Augustus paid his devotions before his battle with M. Antonius, and to him he attributed his success. "Vincit Roma fide Phoebi" (Propert. iv. 6. 57). Accordingly, on his return to Rome, he built a temple to Apollo of Actium on Mons Palatinus (v. 65. C. i. 31. Epp. i. 3. 17), and set up a statue of the god, but in a different character, the bow being laid aside and a lyre substituted for it in one hand, and a plectrum in the other. ("Citharam jam poscit Apollo Victor, et ad placidos exuit arma choros," Prop. iv. 6. 69 sq.) He was clad also in a long flowing robe. Propertius was present at the dedication of the temple, and gives a description of it (ii. 31); the last object he mentions being the statue of Apollo:—

"Deinde inter matrem deus ipse, interque sororem,
Pythius in longa carmina veste sonat."

35. *regina bicornis*] In a rilievo on Constantine's arch Diana, as the moon, is represented in her chariot drawn by two horses, and with a small crescent on her forehead, which is a common way of representing her on gems and medals. In this group Hesperus is flying in front.

41. *fraude*] C. ii. 19. 20. 'Castus:' C. iii. 2. 30, where the correlative term is used: "Neglectus incesto addidit integrum." Aen. vi. 661: "Quique sacerdotes casti."

[40. *Sospite cursu*] 'With saving course.' Comp. i. 37. 13, 'sospes ab ignibus.']

[43. *munivit iter*] 'Munire' is the usual word for making a road, and it has the derived sense of making a way towards any object.]

45. *docili juventae*] Bentley substitutes 'docilis' and 'senectutis' for 'docili' and 'senectuti,' putting 'mores,' 'quietem,' 'rem,' and 'prolem' all in one category, as the boons to be given 'Romulae genti.' He says this arrangement is 'melior, rotundior, et elegantior' than the common one. I do not think many will agree with him. Nothing could be more natural or suited to the occasion than the brief petitions contained in the text as it stands.

49. *Quaeque*] The MSS. and editions are divided between 'quique' and 'quaeque' in this line, and 'imperet' and 'impetret' in the fifty-first. Cruquius' Scholiast reads 'quaeque' and 'impetret,' explaining 'veneratur' to mean 'venerando precatur et postulat.' This is a common signification, of which there are two instances in Horace

Impetret, bellante prior, jacentem
Lenis in hostem!
Jam mari terraque manus potentes
Medus Albanasque timet secures,
Jam Scythae responsa petunt, superbi
Nuper, et Indi.
Jam Fides et Pax et Honos Pudorque
Priscus et neglecta redire Virtus
Audet, apparetque beata pleno
Copia cornu.

124; and 6. 8), and others else- There can be little doubt I at this Scholiast's reading is hough the respectable names of and Gesner, as well as most of the ors (Lambinus among them), and iasts Acron and Porphyrion, are on side. In the fifty-third line there ous specimen of Bentley's per- if it be not an oversight. He dges that 'manus potentes' is the reading, and says that he has no nd with it, though, if he could gle MS. of any antiquity to sup-

57. *Jam Fides et Pax*] occurs nearly in the same co C. i. 24. 6. The figures are presented on medals, &c. 'F represents honesty, good faith, in the above place 'justitiae so on a medal of Vespasian as a long robe, very erect figure, h 'patera' in her right hand, an 'cornu copiae' in the other. 'I carries a caduceus and olive-b hand, and sometimes corn in 'Honos,' which has nothing what we call honour in the sen

Augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
Qui salutari levat arte fessos
  Corporis artus,
Si Palatinas videt aequus arces
Remque Romanam Latiumque, felix
Alterum in lustrum meliusque semper
  Proroget aevum.
Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet et votis puerorum amicas
  Applicet aures.

(C. i. 17. 14 n.), but was also given to many other divinities, as Fides, Felicitas, Concordia, Honos, &c., was herself represented under the forms of Abundantia and Annona. As the first, which was the most general form of Plenty, she is exhibited on a medal of Trajan seated on a chair made of two 'cornua copiae:' as Annona, which character was confined to the supply of corn, a medal of Antoninus Pius represents her as standing with a 'cornu copiae' in her left hand, and some corn in her right; with a basket of corn on one side, and a ship's beak (symbolizing the foreign supply of that article) on the other.

61. *Augur et fulgente decorus arcu*] This seems to contradict the prayer in v. 33; but the bow of Apollo did not always inspire dread. He is sometimes represented with this unstrung at his back, and the lyre and plectrum in his hands (C. ii. 10. 19); and it is uncertain whether he did not so appear in the statue above referred to. In some ancient rilievi and paintings Apollo is represented as seated in the midst of the nine Muses, who are all paying attention to him. Ausonius wrote an inscription (Idyll. xx.) for a group of the Muses, in which Apollo appeared in the midst. Such a group is seen on a sarcophagus in the Giustiniani palace at Rome, given in Montfaucon's collection, vol. i. Pl. 60. 1. Apollo's attribute as the Healer is one of the oldest that was attached to him, and is most commonly exhibited in his statues and other representations. It is symbolized by the serpent which always attends the figures of Salus, Aesculapius, and others connected with the healing art. In Apollo's case this is often taken for the serpent Python, even when there is nothing but mildness in the face and attitude of the god. Ovid (Rem. Am. 76) addresses him as "Carminis et medicae, Phoebe, repertor opis;" and again he makes him say:—

"Inventum medicina meum est; opiferque per orbem
Dicor, et herbarum subjecta potentia nobis." (Met. i. 521.)

[62. *acceptus*] In the sense of 'pleasing,' as in Livy i. 15, 'acceptissimus militum animis.' 'Camenis' is the dative. Caesar has 'plebi acceptus' (B. G. i. 3).]

65. *Si Palatinas videt aequus arces*] See above, v. 33 n. 'Aras' is the reading of some MSS. and editions, but 'arces' is better. I understand 'felix' to agree with 'aevum,' and 'videt' to govern 'arces' 'rem' and 'Latium.' It is common with Horace to put an adjective and its substantive at the two extremes of a period. According to some 'felix' belongs to 'Latium,' and also to 'rem;' and 'proroget felix Latium' is equivalent to 'proroget felicitatem Latii.' Orelli takes 'felix' with 'lustrum.' Bentley takes it so likewise, but goes farther, and putting 'Si Palatinas—Latiumque' in a parenthesis, makes 'aevum' the object after 'prorogat,' and takes all the adjectives with 'lustrum,' as though the meaning were 'Apollo is advancing the age into another happy, and even a happier lustre.' He prefers the indicative to the subjunctive. Many good MSS. have it so, but most editors prefer the supplicatory form. [Ritter has 'prorogat.'] Bentley is consistent, and reads 'curat' and 'applicat' in the next stanza, for which he has about the same amount of MS. authority. [Ritter has 'curat' and 'applicat,' and Keller also, though he has 'proroget.']

69. *Quaeque Aventinum*] Diana had a temple on Mons Aventinus and on Algidus

Haec Jovem sentire deosque cunctos
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae
Dicere laudes.

(C. i. 21. 6). From this stanza it has been assumed by some that the sacred commissioners (the 'quindecimviri') took part in the singing, which is not very probable. Their number, which was originally two, and then increased to ten, was raised to fifteen either by Sulla or C. Juli 'Puerorum' includes the whol boys and girls.

75. *Doctus*] C. iv. 6. 43: modorum Vatis Horati."

ZOSIMUS (lib. ii. c. v.).

[This text is nearly the same as that in Reitemeier's edition of Zosim

'Αλλ' ὁπόταν μήκιστος ἴκῃ χρόνος ἀνθρώποισι
Ζωῆς, εἰς ἐτέων ἑκατὸν δέκα κύκλον ὁδεύων,
Μεμνῆσθαι, 'Ρωμαῖε, καὶ οὐ μάλα λῆσαι ἑαυτόν,
Μεμνῆσθαι τάδε πάντα. Θεοῖσι μὲν ἀθανάτοισι
'Ρέζειν ἐν πεδίῳ παρὰ Θύμβριδος ἄπλετον ὕδωρ,
Ὅππῃ στεινότατον, Νὺξ ἡνίκα γαῖαν ἐπέλθῃ,
'Ηελίου κρύψαντος ἑὸν φάος· ἔνθα σὲ ῥέζειν
'Ιερὰ παντογόνοις Μοίραις ἄρνας τε καὶ αἶγας.
Κυανέας δ' ἐπὶ ταῖσδ' Εἰλειθυίας ἀρέσασθαι
Παιδοτόκους θυέεσσιν, ὅπῃ θέμις. Αὖθι δὲ Γαίῃ

Q. HORATII FLACCI

EPODON

LIBER.

CARMEN I.

A.U.C. 723.

When Caesar Octavianus had determined on the expedition against M. Antonius and Cleopatra which led to the battle of Actium, A.U.C. 723, he summoned, as we learn from Dion Cassius (50. 11), the leading senators and men of Equestrian rank to meet him at Brundusium, for the benefit of their counsel and (the historian says) to keep the Equestrians from mischief, and also to show the world the harmony to which he had brought men of all orders at Rome. Whatever the motives may have been, the fact may be accepted. Maecenas obeyed this summons and went to Brundusium, but was sent back by Caesar to watch over the peace of the city and the affairs of Italy, with what particular powers, or under what title, history does not inform us, nor is the question material here. The Scholiasts (Acron and Comm. Cruq.) state that Maecenas had received the command of the fleet, or part of it as tribune, from Augustus. But there is no credit due to such statements, which are often taken (as this may be), like the inscriptions invented by grammarians, from incidental names and allusions in the odes themselves. He appears to have accompanied the expedition to Sicily against Sextus Pompeius A.U.C. 718, and the writer of the article 'Maecenas' in Smith's Dict. Biog. thinks that this Epode was written on that occasion. This opinion is quite new, and I believe the general opinion to be correct. The language of affection in this Epode is too strong for the short acquaintance Horace had then enjoyed with Maecenas; also, there is evidence of the Sabine farm having come into Horace's possession when he wrote it (v. 31). But that this did not occur till after the publication of the first book of Satires is certain, and it is generally referred to A.U.C. 720. The opinion of the same writer that Horace actually accompanied Maecenas on this expedition to Sicily is noticed elsewhere (C. iii. 4. 28 n.). It is very possible that Maecenas may ve had the offer of a command in the expedition against M. Antonius, and that both and Horace believed he was going on that service, until on his arrival at Brundusium gustus thought fit to send him back to discharge more important duties at Rome. race, supposing him to be going on this expedition, wished to accompany him, but cenas would not allow it (v. 7), which gave occasion for this Epode.

ARGUMENT.

Thou art going into the midst of danger, Maecenas, to share the fortunes Shall I stay at home at ease, or meet the danger with thee, on whose life ness depends? I will go with thee whithersoever thou goest. To what go? As the bird fears less for her young when she is near them, so shall for thee if I go with thee, and I go to win thy love, not thy favours. Th given me enough. I seek not wide lands or fine houses and cattle, and g or to squander.

IBIS Liburnis inter alta navium,
   Amice, propugnacula,
Paratus omne Cæsaris periculum
   Subire, Maecenas, tuo.
Quid nos, quibus te vita sit superstite
   Jucunda, si contra gravis?
Utrumne jussi persequemur otium
   Non dulce ni tecum simul,

1. *Liburnis*] These were light vessels that took their name from the ships used by the Liburnians, a piratical tribe on the Illyrian coast. Augustus employed them in his expeditions against Sex. Pompeius,

the battle of Actium describe t M. Antonius and Cleopatra as o size. Like those of Caesar, th vessels were fitted with towers nacula'), from which the men f

[redacted]

An hunc laborem mente laturi decet
  Qua ferre non molles viros?
Feremus et te vel per Alpium juga
  Inhospitalem et Caucasum,
Vel Occidentis usque ad ultimum sinum
  Forti sequemur pectore.
Roges tuum labore quid juvem meo,
  Imbellis ac firmus parum?
Comes minore sum futurus in metu,
  Qui major absentes habet;
Ut assidens implumibus pullis avis
  Serpentium allapsus timet
Magis relictis, non, ut adsit, auxili
  Latura plus praesentibus.
Libenter hoc et omne militabitur
  Bellum in tuae spem gratiae,
Non ut juvencis illigata pluribus
  Aratra nitantur mea,

favour of 'si.' Orelli supposes the con- uction to be compounded of 'te super- e' and 'si superstes mihi eris.' Cru- us reads 'sit,' and notices no various ling. We may suppose therefore that Blandinian MSS. had that word. The ctuation by which some editors try to e the sense plain renders it hopelessly fused. Doering, for instance, and Mit- rlich point thus:—

"id nos? quibus te, vita, si superstite,
Jucunda, si contra, gravis."

ould be hard to imagine a greater abuse ommas. [Ritter has 'te vita si est;' 'est' is his own invention. 'Sit' is nly right. The words are badly ar- ged. That is all.]

7. *Utrumne—an*] This form occurs in fragments of Sisenna: 'utrumne divi u erga se mortalium laetiscant an rnae gentes humana negligant.' Horace it Sat. ii. 3. 251, and ii. 6. 73.]

9. *laturi*] The regular construction ld be 'feremus,' which word does ap- r in v. 11. Perhaps the idea in 'per- emur' is continued, 'an laborem per- emur laturi (eum) mente qua decet,']

2. *Inhospitalem—Caucasum*] See C. i. 6.

6. *firmus parum*] This is generally posed to refer to Horace's state of lth, which was never good; but I think it is only taken from the Greek ἄναλκις, which goes commonly with ἀπτόλεμος (as Doering says). In the next line Bentley reads 'sim' on the conjecture of N. Heinsius, "ut respondeat τῷ juvem," which I do not understand. 'Sum futurus' is a direct answer to the supposed question.

19. *Ut assidens*] 'As the bird that sits by her unfledged brood is more afraid of the serpent's stealthy approach if she leave them, and yet, if she were with them, she could give no more help though they should be under her wing.' 'Relictis' I take with Dacier to be the ablative absolute. For 'ut adsit,' Bentley reads 'uti sit' with a few MSS. But it does not make very good sense. The objection to the tautology in 'ut adsit' and 'praesentibus' need not weigh against the received reading. See Ter. (Adelph. iii. 3. 39): "Non quia ades praesens dico hoc." Ib. (iv. 5. 31): "Cum hanc sibi videbit praesens praesentem eripi."

23. *militabitur bellum*] The Scholiast says of this, "Nove et eloquenter dixit." 'Eleganter et nove' is Baxter's opinion, 'audaciter et nove' Dillenburger's. But Plautus has the same expression (Pers. ii. 2. 50): "At confidentia illa militia militatur multo magis quam pondere." See also C. iii. 19. 4: "bella pugnata," which expression is repeated Epp. i. 16. 25. 'In spem,' 'looking to the hope,' is used where we should say 'in the hope.' 'Mea' and

Pecusve Calabris ante sidus fervidum
  Lucana mutet pascuis,
Neque ut superni villa candens Tusculi
  Circaea tangat moenia.
Satis superque me benignitas tua
  Ditavit: haud paravero
Quod aut avarus ut Chremes terra premam,
  Discinctus aut perdam nepos.

. 26) are both supported by au- the latter was generally adopted ey edited 'mea,' rightly observing possessive pronoun ought to be ith the nearer substantive, and two adjectives 'meis' and 'plu- reeing with 'juvencis' are bad. and Keller have 'meis.'] The enerally understand Horace to be to the rewards of service in the e appears rather to be impressing nas that he wishes to follow him is bounty but his love.

scuis] Several MSS. have 'pas- ch Torrentius prefers, though all . have 'pascuis.' I do not see ce in Bentley's objection that with

A.D. 1181 in the civil wars. explained by C. iii. 29. 8 n. jectures 'supini' for 'supern o "Tibur supinum," C. iii. there is no variation in the MS if what Bentley says were tru perni' could only be used r may imagine that the higher town ("superius Tusculum," says) was more agreeable tha But the word is used absolu extraordinary that the explana binus should have found fav intelligent an editor as Doerin buildings on my farm should and reach to Tusculum,' whicl miles off. Lambinus says he

CARMEN II.

Horace, meaning to write on the praises of the country, put his poem (whether as ı after-thought or not may be open to conjecture) into the shape of a rhapsody by a oney-getting usurer who, after reciting the blessings of a country life and sighing for ıe enjoyment of them, resolving to throw up his business and persuading himself that desires nothing so much as retirement and a humble life, finds habit too strong for m and falls back upon the sordid pursuits which after all are most congenial to him. ome may perhaps think that this little bit of satire is the chief object for which the oem was written. My impression is that it was commenced (whether in imitation of irgil, Georg. ii. 458 sqq., as Franke supposes, or of a poem of Archilochus [Fr. 21. ergk] as Lachmann, or not in imitation of any thing, which is more probable) as a laudatio vitae rusticae" (which is the tenor of most of the inscriptions), and that the st four verses, which have been called clumsy, were added to give the rest a moral. t any rate the greater part of the speech must be admitted to be rather out of keep. ıg with the supposed speaker. We should not expect, for instance, to hear a city surer talk about an hereditary farm, the dangers of the soldier and the sailor, and the ures of love. The last difficulty is got rid of by Doering and others, who interpret mor' (v. 37) as the love of money, which that editor says "vix dubitari potest," ough the word 'habendi' "paulo licentius omisit." This I am quite sure is wrong; d I think we must allow that Horace was more intent upon his description than on aintaining an accurate consistency between the circumstances of the speaker and sentiments he utters. But, however this may be, the picture is very beautiful and moral very true. In the most sordid minds more genial impulses will sometimes e: but the beauties of nature and the charms of a peaceful retirement are, like ne itself, only attractive in the distance and at intervals to minds that have grown cted to the pursuit of gain for its own sake. To such minds domestic and innocent ures offer no lasting gratification, and the picture of rustic enjoyment on the one , and of the jaded but still grasping usurer struggling for a moment against his ssities on the other, affords a wholesome lesson for many. In respect to the date, only be conjectured that Horace had tasted the enjoyments he describes so gra- ly, and was in possession of his farm. But even that is uncertain. Franke, ng that Horace must have had before him Virgil's second Georgic (458 sqq.), some say was not published till A.U.C. 724, attributes this ode to 724 also, in his friend Lachmann informs him he seems "nimis subtiliter ignorabilia rimatus There is a fragment from the comedy Νῆσοι attributed to Aristophanes (344, which is very like this ode. Whether Horace ever saw it or thought of it when writing, it is impossible to say. It runs thus:—

> ὦ μῶρε μῶρε, ταῦτα πάντ' ἐν τῇδ' ἔνι·
> οἰκεῖν μὲν ἐν ἀγρῷ τοῦτον ἐν τῷ γηδίῳ
> ἀπαλλαγέντα τῶν κατ' ἀγορὰν πραγμάτων,
> κεκτημένον ζευγάριον οἰκεῖον βοοῖν·
> ἔπειτ' ἀκούειν προβατίων βληχωμένων
> τρυγός τε φωνὴν εἰς λεκάνην ὠθουμένης,
> ὄψῳ τε χρῆσθαι σπινιδίοις τε καὶ κίχλαις,
> καὶ μὴ περιμένειν ἐξ ἀγορᾶς ἰχθύδια
> τριταῖα, πολυτίμητα, βεβασανισμένα
> ἐπ' ἰχθυοπώλου χειρὶ παρανομωτάτῃ.

ay also compare Ovid, Fast. iv. 691 sqq., and Martial, iii. 58.

T

ARGUMENT.

Happy is the man who lives on his farm remote from the troubles of th dangers of war and of the sea. He trains his vines, or watches his flo his trees, or stores his honey, or shears his sheep, or brings offering Priapus and Silvanus, or lies in the shade or on the soft grass where bir and streams are murmuring; or hunts the boar, or lays nets for the bi and herein forgets the pangs of love. Give me a chaste wife who sha home and children, milk my goats, prepare my unbought meal, and no please me like my country fare, as I sit and watch the kine and oxen coming home to their rest at even. So said Alphius the usurer, and d live in the country he got in all his money, but soon repented, and usury again.

Beatus ille qui procul negotiis,
  Ut prisca gens mortalium,
Paterna rura bobus exercet suis,
  Solutus omni fenore,
Neque excitatur classico miles truci,
  Neque horret iratum mare,
Forumque vitat et superba civium
  Potentiorum limina.
Ergo aut adulta vitium propagine
  Altas maritat populos,

[redacted]

Ut gaudet insitiva decerpens pira,
  Certantem et uvam purpurae,
Qua muneretur te, Priape, et te, pater
  Silvane, tutor finium!
Libet jacere modo sub antiqua ilice,
  Modo in tenaci gramine.
Labuntur altis interim ripis aquae,
  Queruntur in silvis aves,
Fontesque lymphis obstrepunt manantibus,
  Somnos quod invitet leves.
At cum tonantis annus hibernus Jovis
  Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
  Apros in obstantes plagas,

tatem, ut transitum paret ad alia; *cum* respicit ad praegressa." But in that instance there is no apodosis: it is an elliptical way of expressing what the speaker has to say. Here 'vel' is followed by 'ut gaudet:' the only thing to observe therefore is that 'vel' has here a copulative force and not a disjunctive, as "Silvius Aenens pariter pietate vel armis Egregius" (Aen. vi. 769). 'Et' would have made the sentence too much of a climax, especially with the exclamation 'ut gaudet.' 'Gaudet decerpens' is after the Greek idiom *δρέπων ἥδεται*. In v. 18 Lamb., Cruquius, and others read 'arvis' for 'agris.' [Keller has 'arvis.'] But the first of these words belongs only to arable land, while 'agris' represents any lands whatever.

[19. *Ut gaudet*] See C. i. 11. 3, and this epode v. 61.]

22. *Silvane, tutor finium*] Silvanus here only is called the protector of boundaries, which province belonged to the god Terminus. Virgil calls him the god of corn-fields and cattle (Aen. viii. 601).

24. *tenaci*] This is merely a redundant epithet. Grass, especially short turf grass, which is here meant, binds the soil and tenaciously adheres to it, both of which ideas seem to be included in this word, from which most of the editors attempt to extract more than it will yield, in order to make it suit the occasion. 'Interim,' as we say 'the while.' Some of the oldest MSS. read 'rivis' for 'ripis' in v. 25. But this confusion is very common, and the only editors I have seen that adopt it are Torrentius and Fea, who contend for that reading very strongly. The former quotes C. ii. 3. 11. [Ritter has 'rivis,' and he explains 'alti rivi' to be 'deep brooks which therefore make little or no noise.'] Bentley contradicts his own theory by advocating 'ripis' (C. iii. 25. 13 n.). 'Altis ripis' are rocky overhanging banks, not, as Bentley and Gesner say, banks rendered high by the subsiding of the stream in summer, in which there is no poetry. 'Obstrepunt' is used absolutely, as C. iii. 30. 10. Some (thinking a dative case required after 'obstrepunt') understand 'illi,' some 'avibus,' and Markland prefers to change 'fontes' into 'frondes' and make 'lymphis' the dative case, as in Propert. (iv. 4. 4): "Multaque nativis obstrepit arbor aquis." 'Lymphis' is what is called the ablative absolute. [It was suggested to me by T. F. Ellis that Horace has imitated a fragment of Sappho:—

—— *ἀμφὶ δ' ὕδωρ*
——*ψῦχρον κελαδεῖ δι' ὕσδων*
μαλίνων, αἰθυσσομένων δὲ φύλλων
κῶμα καταῤῥεῖ:

and if this is so, it is further supposed that it confirms Markland's 'frondes.']

26. *Queruntur*] Virg. (Ecl. i. 56): "Saepe levi somnum suadebit inire susurro."

29. *annus*] 'The season of the year,' as in Virgil (Ecl. iii. 57), "formosissimus annus."

31. *Aut trudit acres*] There is a description in a simile of Statius (Achill. i. 459 sqq.) of this way of hunting wild beasts. The hunters encompassed some large space (generally the foot of a wooded hill) with strong nets, which they gradually drew into a more and more narrow circle, while dogs and beaters with torches

Aut amite levi rara tendit retia,
Turdis edacibus dolos,
Pavidumque leporem et advenam laqueo gruem
Jucunda captat praemia.
Quis non malarum quas amor curas habet
Haec inter obliviscitur?
Quodsi pudica mulier in partem juvet
Domum atque dulces liberos,
Sabina qualis aut perusta solibus
Pernicis uxor Apuli,
Sacrum vetustis exstruat lignis focum
Lassi sub adventum viri,

to drive the beasts into a given
re they were attacked and slain;
ey were driven down to the nets,
h they were entangled or stopped,
ey contrived, as they sometimes
eak through them, which would
ion for a chase in the open plain
1. 28). Plutarch, in his life of
r speaks of toils twelve miles long.
s, Latin and Greek, used the

and quails in their annual fli
burne, The Two Sicilies ii. 5.
39. *in partem*] 'On her
Greeks said ἐν μέρει. 'In pa
in Plautus (Asin. iii. 3. 89),
in partem nunc jam hunc del
41. *perusta solibus*] The
Βομβύκα χαρίεσσα Σύραν
πάντες Ἰσχνάν, ἁλιόκαυστον,
μελίχλωρον.

Claudensque textis cratibus laetum pecus
  Distenta siccet ubera,
Et horna dulci vina promens dolio
  Dapes inemptas apparet:
Non me Lucrina juverint conchylia
  Magisve rhombus aut scari,
Si quos Eois intonata fluctibus
  Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
  Non attagen Ionicus
Jucundior, quam lecta de pinguissimis
  Oliva ramis arborum

require them. The connexion is ough. Statius has imitated Horace 1. 122):—

> "—— velut Apula conjux
> e parci, vel sole infecta Sabino,
> idet emeriti jam prospectantibus
>
> adesse viri, propere mensasque
> que
> exspectatque sonum redeuntis
> i."

may have remembered the passage p. Elec. 71 sqq. ['Sub' with an ive, where time is referred to, some-eans 'just before,' and sometimes iately after.' Compare C. i. 8. 14 C. ii. 18. 18, 'sub ipsum funus;' b haec,' Epode v. 83, and Epp. ii. sub hoc tempus.' 'Sub adventum' erefore mean 'just before,' or 'just ut the better interpretation is per-n readiness for his coming.']

orna—dolio] Poor wine of that hich had not been bottled for keep-was drunk direct from the dolium. e other parts of this description, meant to convey the notion of pri-simplicity. The wine of the year is ly drunk now in and about Rome. us' is a shorter form of a word like eek *ὥρινος*. But the Greek word is

nemptas] Georg. iv. 132:—

> "—— seraque revertens
> domum dapibus mensas onerabat
> ptis."

mentions the oysters from the lake (xiii. 82):—

> Baiano veni modo concha Lucrino:
> bile nunc sitio luxuriosa garum."

See Juvenal (Sat. iv. 140 and note). ['Apparet:' see C. i. 37. 1.]

51. *intonata*] This participle occurs nowhere else in extant writers; but it is not likely Horace invented it. It represents the noise of the wind rather than of the clouds, as Virgil (Georg. i. 371) says, "Eurique Zephyrique tonat domus." Duentzer renders it as a passive participle, 'sent thundering;' but it is more likely an old deponent form. The 'scarus,' whatever that fish may be, is said by Pliny to have abounded most in the Carpathian sea. The storm therefore must come from the east that should drive it to the coast of Italy. What bird is meant by 'Afra avis' we cannot tell, nor does Varro help us by saying that the Greeks called Gallinae Africanae by the name *μελεαγρίδες*, a bird also unknown. Columella (viii. 2) distinguishes them, saying the Africana had a red crest, the Greek a blue. The African pheasant is a bird of remarkably beautiful plumage and very rare, but I believe that it is only found at present on the southern coast of Africa: and, whatever bird the Roman writers refer to, it was less remarked for its beauty than its delicacy. Martial (iii. 58. 15) speaks of "Numidicae guttatae" 'speckled,' which seems to be the same bird, and answers to the appearance of the guinea-fowl, which fowl also corresponds to Varro's description, "Gallinae Africanae sunt grandes, variae, gibberae" (De R. R. iii. 9. 18). Juvenal mentions it as a delicacy (Sat. xi. 142 sq.):—

> "Nec frustum capreae subducere, nec latus Afrae
> Novit avis noster tirunculus."

The 'attagen' is usually said to be the

Aut herba lapathi prata amantis et gravi
  Malvae salubres corpori,
Vel agna festis caesa Terminalibus,
  Vel haedus ereptus lupo.
Has inter epulas ut juvat pastas oves
  Videre properantes domum,
Videre fessos vomerem inversum boves
  Collo trahentes languido,
Positosque vernas, ditis examen domus,
  Circum renidentes Lares!
Haec ubi locutus fenerator Alphius,
  Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam,
  Quaerit Kalendis ponere.

. Martial says it was one of their ious birds (xiii. 61):—

sapores fertur alitum primus rum gustus attagenarum."

atedly mentioned by Aristopha-

t herba lapathi] Both the 'lapa-

quoted by Cruquius) says: (villicus) rusticos circa Laren cumque familiarem semper ep tial (iii. 58. 22) has:—

"Cingunt serenum lactei fo
  Et larga festos lucet ad L

which favours the notion that

[redacted]

CARMEN III.

Between A.U.C. 718—721.

Horace here vents his wrath against some garlick he had eaten the day before at Maecenas' table, and which had disagreed with him. He seems to imply that Maecenas had played off a practical joke upon him, and the whole Epode is full of humour and familiarity. This leads to the supposition that it was not written very early in their acquaintance, while from the last two verses it has been justly inferred that it was written before Maecenas was married to Terentia, or in love with her, since the notion suggested by Acron (not as his own however), that Terentia is there alluded to, is out of the question. But, for reasons that will be stated in Epod. xiv., Introduction, it is probable that Maecenas was married, or in love with his future wife, in A.U.C. 721. This ode was therefore written in all probability some time between 718 and 721.

ARGUMENT.

If a man has murdered his father, only make him eat garlick. Oh, the bowels of those country folk! What poison have I got in me? Was a viper's blood in the mess, or did Canidia tamper with it? Sure with such poison did Medea anoint Jason and his intended bride. Apulia in the dog-days never burnt like this, nor the coat on Hercules' shoulders. If thou dost ever take a fancy to such stuff, Maecenas, mayst thou ask for a kiss and be refused!

PARENTIS olim si quis impia manu
  Senile guttur fregerit,
Edit cicutis allium nocentius.
  O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
  Num viperinus his cruor
Incoctus herbis me fefellit? an malas
  Canidia tractavit dapes?

1. *Parentis olim*] He uses the same illustration in cursing the tree that nearly killed him (C. ii. 13. 6).

3. *Edit*] The old form of the present subjunctive was 'edim,' 'edis,' 'edit.' It occurs again (Sat. ii. 8. 90). Cicero uses this form, and Plautus frequently. ['Alium' appears to be the true form.]

4. *O dura*] Horace perhaps remembered Virgil's line (Ecl. ii. 10):

"Thestylis et rapido fessis messoribus aestu
Allia serpyllumque herbas contundit olentes."

5. *praecordiis*] This is sometimes put for the intestines, as in Sat. ii. 4. 26. ['What poison is this which is raging within me?']

6. *viperinus—cruor*] See C. i. 8. 9.

7. *fefellit*] C. iii. 16. 32 n.

8. *Canidia*] This is one of the few names of which we may be pretty sure that it represents a real person. The Scholiasts on this place, and Sat. i. 8. 24, say that her real name was Gratidia, and that she was a Neapolitan seller of perfumes. She is mentioned always as a witch; but I do not know why Buttmann says Horace describes her every where as a woman grown old amid her intrigues, and so derives her fictitious name from 'Canus,' which observation Estré commends. Franke also calls her "anilis mulier." But this contradicts the notion, which Buttmann himself adopts, that she was a "former mistress" of Horace's. He was not more than twenty-eight or twenty-nine (some say twenty-six) when he wrote against her

Ut Argonautas praeter omnes candidum
  Medea mirata est ducem,
Ignota tauris illigaturum juga
  Perunxit hoc Iasonem;
Hoc delibutis ulta donis pellicem
  Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
  Siticulosae Apuliae,
Nec munus humeris efficacis Herculis
  Inarsit aestuosius.
At si quid unquam tale concupiveris,
  Jocose Maecenas, precor
Manum puella savio opponat tuo
  Extrema et in sponda cubet.

her in Epod. v. or Sat. i. 8), and twenty-four when he arrived in Unless therefore he became ena- f her in her old age, she could not an old woman when he gave her e. The boy in Ep. v. 98 curses er fellows, and predicts that they stoned for a set of wicked old

days. Compare Ep. xvi. 61 astri Gregem aestuosa torret i The arid unwatered character has been noticed before (C. i South of the Aufidus there was till you reached the Galaesus tum. This caused the arrange tioned by Varro in the passage

CARMEN IV.

All the positive information we can derive from this ode in respect to the purport and date is, that it contains a vehement invective against some person of low birth and contemptible character, who gave himself airs, and disgusted the people of Rome: he was also a military tribune. The approximate time is fixed by the last lines, which show that it was written while Caesar Octavianus was preparing or carrying on war against Sextus Pompeius, who had enlisted in his service pirates and slaves, as we learn from Dion (49. c. 1—12. See below, ix. 10). To bring us nearer to the exact date, it has been argued (first by Masson in his life of Horace) that, inasmuch as in the second expedition of Caesar against Sex. Pompeius there were enlisted in his fleet a great body of slaves, it is not probable that Horace would have used language of contempt which would apply as much to Caesar's as the enemy's force. It must therefore have been written, if this assumption has any weight, before that armament was formed, which was A.U.C. 717. In 716 there deserted to Caesar, Pompeius' lieutenant Menas or Menodorus (C. iii. 16. 15 n.), and it was in consequence of the advantage gained by this man's defection that Caesar declared war against Pompeius, in which war he sustained two severe defeats; after which he suspended operations for a twelvemonth, and during that period it is said with confidence this Epode was written. It is also stated by all the Scholiasts that Menas is the subject of this lampoon. The greater number of modern critics doubt their accuracy, and as the name 'Vedius Rufus' occurs in one or two inscriptions, that name has been fixed upon instead of 'Menas,' though no attempt is made to identify him with any historical character. The objections raised to Menas being the person alluded to are: 1. That Horace would not have failed to notice the treachery as well as the pride of this person. But that argument, which is Gesner's, has no great force. Horace meant to attack the swaggering airs of the man, which were more offensive to the citizens than his betrayal of Pompeius, by which they had gained, and which could not have been noticed without offending Caesar. 2. That Menas had been so short a time in Rome, that he could not have been possessed of large landed property, and having charge of the fleet would have had no opportunity of making himself unpopular in the manner here described. But no length of time was wanted for these objects. He had no doubt made himself rich before he betrayed his trust, having had plenty of opportunities for doing so, and probably he did not sell his conscience and his trust for nothing. He had had time to invest his money, become a favoured guest of Caesar, and have his head turned; and a very few exhibitions of himself in the character here described would be enough to call forth this short lampoon. 3. That Menas was not an eques. But he was elevated to that rank by Caesar, as we learn from Dion (xlviii. 45); and at any rate, if he had but the regulated income of an eques, he had the privileges of that order at least as regards a seat in the theatre. 4. It is affirmed that Menas could not be called a 'tribunus militum,' inasmuch as he who had been under Pompeius the governor of two large islands (Sardinia and Corsica), as well as admiral of his fleet and commander of three legions, would have held a higher post under Caesar, who had received and continued to treat him with great respect. But it is a matter of history that Menas' desertion of Caesar and return to his old master arose out of his discontent with the rank given him by the former, and it is hard to say what that rank may at any given time have been. It was always subordinate; and, though we learn he rose to be legatus to Calvisius Sabinus the chief admiral, he may at first only have been a military tribune, which post however would at once give him equestrian rank (S. i. 6. 25 n.). 5. It is said we do not know that Menas ever was flogged; but that he was once a slave (he was a freedman of Pompeius Magnus) was enough to give rise to such an assertion in a satire of this kind, whether it was known to be true or not. Thus I do not think there is sufficient internal evidence to impugn the unanimous statement of the Scholiasts; and though it must be admitted that, without

thority, no ingenuity would have discovered that Menas was the su
and notwithstanding the appearance of another name, the forgery o
to account for, in one or two inscriptions, it does not seem that a c
it against that which until recently has been the opinion generally rec
y of the Scholiasts. The MSS. with inscriptions bearing the name o
number: one of Kirchner's best is inscribed "ad quendam tribunu
" which title any one would naturally affix to the poem who had no
intended but such as itself affords. But the vast majority of MSS., c
d a large number, are headed with inscriptions to the effect that M
attacked, though the copyists had so little respect for these titles th
to take merely the substance of them, since no two MSS. exactly
I need not repeat that none of the inscriptions can with any pr
d to have been affixed by Horace himself.

ARGUMENT.

thee, thou whipt slave, as the lamb hates the wolf and the wolf th
never so proud, luck doth not change the breed. See, as thou swag
oad how they turn and say, "Here is a scoundrel who was flogged
ired, and now he has his acres, and ambles on his nag, and sits
es, and snaps his fingers at Otho and his law. What is the use of
to attack the pirates if such a rascal as this is to be military tribun

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Hibericis peruste funibus latus
Et crura dura compede.

[redacted]

Ut ora vertat huc et huc euntium
Liberrima indignatio?
Sectus flagellis hic triumviralibus
Praeconis ad fastidium
Arat Falerni mille fundi jugera
Et Appiam mannis terit,
Sedilibusque magnus in primis eques
Othone contempto sedet!
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum
Hoc, hoc tribuno militum?

are poetical ways of expressing what in prose is expressed with 'illuc,' 'illinc' in the second place. The Romans of this period used 'ulna' as an equivalent for 'cubitus;' therefore 'bis trium ulnarum' must be understood to have reference to the width of the 'toga,' which was about three times the height of the wearer from the shoulder to the ground. The effect of so wide a 'toga' would be to give a broad imposing appearance to the man's person, which I mention, because some suppose Horace to mean that his 'toga' swept the ground as he walked. Compare S. ii. 3. 183; "Latus ut in Circo spatiere." The shape and adjustment of the 'toga' are discussed in Becker's Gallus (Exc. on the Male Attire); and in a note from a French writer, appended by the translator, it is said that when stretched out it formed an elliptic curve, which is very probable: "une courbe qui n'était pas tout-à-fait circulaire mais un peu elliptique."

9. *vertat*] This the Scholiasts interpret 'turns away in disgust;' but it rather implies that the passengers turned to one another, and turned to look at the coxcomb and point at him.

11. *Sectus*] This is supposed to be the language each man holds to his neighbour. The 'triumviri capitales' had the power of summarily punishing slaves. The place was usually at the Maenia columna. It does not necessarily overthrow the Scholiasts' theory (v. 3) that here the punishment is laid in Rome. If either were true, both might be. But the argument from 'Hibericis' (see Introd.) is not strong. A crier stood by while floggings were going on, and kept proclaiming the offender's crime. So Plato lays down, in the Laws, ii. p. 917 D, that the swindler shall be flogged at the rate of one blow for each drachma while the crier declares his crime. ['Praeconis ad fastidium:' 'till loathing seized the crier.' Newman.]

13. *Arat Falerni*] The Falernian hills were covered with vines, but the vineyards were ploughed between the trees and sown with corn. The Appian road leading into Campania would be passed and repassed by the parvenu as he went to and from his estates. 'Tero' is equivalent to τρίβω, which is used in the same way.

15. *eques*] See Introduction. If the person was a military tribune, he had equestrian rank; and, if of one of the four first legions, he had a seat in the Senate, and wore the 'latus clavus.' See S. i. 6. 25 n. If he had a property of 400,000 sesterces, he could, under the law of L. Roscius Otho (passed A.U.C. 687), take his place in any of the fourteen front rows in the theatre, and laugh at Otho, whose purpose was to keep those seats for persons of birth. See Juv. iii. 154 sqq., and the Scholiast thereon, and Horace, Epp. i. 1. 62, "Roscia, dic sodes," &c.

17. *ora*] Bentley proposes 'aera,' but does not take it into the text. Sanadon proposes 'ora aerata.' But, though the expression 'ora navium rostrata' is new, it is very intelligible, and need not be altered. A fragment of Anacreon has been preserved in Athenaeus, xii. 533 E (20 Bergk), which in some respects is so like this Epode that it seems probable Horace remembered it as he was writing. He describes a person named Artemon, who had risen from the lowest poverty, and was now carried about like a fine lady in his litter:

—— Ξανθῇ δέ γ' Εὐρυπύλῃ μέλει
ὁ περιφόρητος Ἀρτέμων κ.τ.λ.
πολλὰ μὲν ἐν δουρὶ τιθεὶς αὐχένα, πολλὰ δ' ἐν τρόχῳ,
πολλὰ δὲ νῶτον σκυτίνῃ μάστιγι θωμιχθεὶς, κ.τ.λ.
νῦν δ' ἐπιβαίνει σατινέων, κ.τ.λ.

CARMEN V.

so much likeness between this singular ode and part of the eigh
ok, that it is generally supposed they were written about the s
c. 721. A scene is represented in which the unfortunate wo
n.), so unmercifully satirized by Horace for a succession of
ss. She is passionately in love with one Varus, whom she
t whose heart she is resolved to win. To this end she resorts
or the composition of which, in company with three other witch
od family, strips him naked, and buries him up to his chin in a h
with food put before him he might wither away in the midst
liver might form, in conjunction with other ingredients, a lo
tered to the faithless Varus. What could have put such a scene in
hard to say; but in treating it as one that actually happened,
om v. 43), Porphyrion and those who have followed him show mo
ment. That the scene does not even profess to be laid at Na
dogs of the Subura (58), and the vultures of the Esquiliae
.

ARGUMENT.

by the gods, by thy children, if Lucina hath ever blessed thee, b
ich should protect my childhood, tell me what meaneth this horrid
at me so sternly ?" As these words drop from the trembling and
bids them bring branches from the tombs, as creech-owl's win

[redacted]

Per liberos te, si vocata partubus
  Lucina veris affuit,
Per hoc inane purpurae decus precor,
  Per improbaturum haec Jovem,
Quid ut noverca me intueris aut uti
  Petita ferro belua?
Ut haec trementi questus ore constitit
  Insignibus raptis puer,
Impube corpus quale posset impia
  Mollire Thracum pectora,
Canidia brevibus implicata viperis
  Crines et incomptum caput
Jubet sepulcris caprificos erutas,
  Jubet cupressos funebres,
Et uncta turpis ova ranae sanguine,
  Plumamque nocturnae strigis,
Herbasque quas Iolcos atque Hiberia
  Mittit venenorum ferax,
Et ossa ab ore rapta jejunae canis
  Flammis aduri Colchicis.
At expedita Sagana per totam domum
  Spargens Avernales aquas

ployed in sudden transitions in a speech" (Key's Lat. Gr. 1445, d). See S. ii. 2. 40 n.

— *quidquid deorum*] Livy uses the same expression, ii. 5; xxiii. 9. See also S. i. 6. 1: 'Lydorum quidquid.'

5. *Per liberos te*] 'Te' is addressed to Canidia. Though Torrentius thinks it far-fetched to suppose there is any double meaning in what follows, a doubt is certainly implied of the woman's fertility. The charge is retracted in Ep. xvii. 50 sqq.

7. *purpurae decus*] The 'toga praetexta,' the sign of free birth and of youth which should have turned his persecutors from their purpose but did not. Cic. (in Verr. ii. 1. 58): "Vestitus enim (the 'toga praetexta' worn by the young Junius) neminem commovebat is quem illi mos et jus ingenuitatis dabat." In addition to this 'toga,' children of free parents wore a small round plate of gold ('bulla') suspended from their neck. Both were laid aside on the assumption of the 'toga virilis' (usually about 15), and the 'bulla' was presented as an offering to the Lares (see Dict. Ant.). Quintilian (Declam. 340): "Ego vobis allego etiam illud sacrum praetextarum quo sacerdotes velantur, quo magistratus, quo infirmitatem pueritiae sacram facimus ac venerabilem." Pliny calls the 'purpura' "majestas pueritiae" (N. H. ix. 36). 'Odia novercalia' were proverbial. (See Tac. Ann. xii. 2.)

8. *Per improbaturum*] Comp. C. i. 2. 19.

12. *Insignibus*] That is his 'praetexta' and 'bulla.' 'Impube corpus' is in apposition with 'puer.'

21. *Iolcos atque Hiberia*] Iolcos was a town of Thessaly, and Hiberia a region east of Colchis and south of the Caucasus, now part of Georgia. See C. ii. 20. 20. Elsewhere in Horace, Hiber and Hiberia have reference to Spain. [Ritter refers to Tacitus, Ann. vi. 34, who reports a tradition that the Hiberi of the Caucasus were descendants of Thessalians.] Flammae of Colchis are magic flames, such as Medea prepared.

25. *expedita*] This answers to the description of Canidia herself, Sat. i. 8. 23:—

Horret capillis ut marinus asperis
  Echinus aut currens aper.
Abacta nulla Veia conscientia
  Ligonibus duris humum
Exhauriebat ingemens laboribus,
  Quo posset infossus puer
Longo die bis terque mutatae dapis
  Inemori spectaculo,
Cum promineret ore quantum exstant aqua
  Suspensa mento corpora;
Exsucca uti medulla et aridum jecur
  Amoris esset poculum,

gomet nigra succinctam vadere
a
am."

s there again introduced in her
(see note).
ernales aquas] So Dido in her
l magical ceremony sprinkled
simulatos fontis Averni" (Aen.

rrens aper] Bentley has sub-
'Laurens' on the conjecture of

mori,' which appears in Ven.
terque' signifies 'frequently;'
tial (vi. 66):

"Attraxit prope se manu n
Et bis terque quaterque b

'Bis terve' (which was the c
ing till Bentley edited the o
'rarely.' Bentley is wrong in
all the editions since the fifte
have 've.' That of Ascensius

[redacted]

Interminato cum semel fixae cibo
Intabuissent pupulae.
Non defuisse masculae libidinis
Ariminensem Foliam
Et otiosa credidit Neapolis
Et omne vicinum oppidum,
Quae sidera excantata voce Thessala
Lunamque caelo deripit.
Hic irresectum saeva dente livido
Canidia rodens pollicem
Quid dixit aut quid tacuit? O rebus meis
Non infideles arbitrae,
Nox et Diana quae silentium regis
Arcana cum fiunt sacra,
Nunc, nunc adeste, nunc in hostiles domos
Iram atque numen vertite!
Formidolosis dum latent silvis ferae
Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes

39. *Interminato*] This word, compounded of 'inter' and 'minor,' is a stronger way of expressing 'interdicto.' It is the interposition of a threat instead of a plain command. "As soon as his eye-balls fastened on the forbidden food should have wasted away." Sat. ii. 1. 24: "Ut semel icto Accessit fervor capiti." Mitscherlich takes 'semel' with 'fixae,' as if it meant the eyes fastened on the food and never removed.

41.] Folia of Ariminum (an Umbrian town) represents some woman of unnatural lewdness well known at Naples and the neighbourhood, where, Horace means to say, when this story was told every body believed she had had a hand in it. This is the most obvious way of explaining the passage without supposing the scene to be laid at Naples.

43. *otiosa*] So Ovid calls it: "in otia natam Parthenopen" (Met. xv. 711).

45. *Quae sidera excantata*] This faculty of witches is well known. Virg. (Ecl. viii. 69): "Carmina vel caelo possunt deducere Lunam." Tibull. (i. 2. 43): "Hanc ego de caelo ducentem sidera vidi." Plato speaks of τὰς τὴν σελήνην καθαιρούσας, τὰς Θετταλίδας (Gorg. p. 513, A). And Strepsiades' ingenious device for avoiding the payment of interest for his debts was to get a witch to bring down the moon from the sky and then lock her up, that there might be no more months bringing pay-day round (Arist. Nub. 749 sqq.).

— *Thessala*] C. i. 27. 21.

55. *Formidolosis*] The MSS. vary between this and 'formidolosae.' As the word bears both an active and a passive meaning, it is not clear which Horace wrote. If applied to the woods, it is equivalent to 'horridis,' as Virg. (Georg. iv. 468), "Caligantem nigra formidine lucum;" and the oldest MSS. have it thus.

57. *Senem, quod omnes rideant*] She here prays that the dogs may bark at Varus as he goes to the brothels of the Subura, so that all may turn out and laugh at the vile old man scented with the richest perfumes, such as even she, Canidia, had never made. She knows that these are his haunts, and wonders why her drugs (which she calls the drugs of Medea, as imitating those) take no effect upon him: when she suddenly breaks out with the exclamation, "Ah! ah! I see, some stronger spell is at work; but I will find one that is stronger than any." The greatest difficulty has been made with vv. 69, 70, which are certainly capable of various renderings. Orelli says she had

Nardo perunctum, quale non perfectius
  Meae laborarint manus.—
Quid accidit? Cur dira barbarae minus
  Venena Medeae valent?
Quibus superbam fugit ulta pellicem,
  Magni Creontis filiam,
Cum palla, tabo munus imbutum, novam
  Incendio nuptam abstulit.
Atqui nec herba nec latens in asperis
  Radix fefellit me locis.
Indormit unctis omnium cubilibus
  Oblivione pellicum.—
Ah ah! solutus ambulat veneficae
  Scientioris carmine.
Non usitatis, Vare, potionibus,
  O multa fleturum caput,
Ad me recurres, nec vocata mens tua
  Marsis redibit vocibus:

he couch he slept on with drugs, him forget all women but herself,

62. *Venena Medeae*] She she had been actually using

Majus parabo, majus infundam tibi
  Fastidienti poculum,
Priusque caelum sidet inferius mari
  Tellure porrecta super,
Quam non amore sic meo flagres uti
  Bitumen atris ignibus.—
Sub haec puer jam non ut ante mollibus
  Lenire verbis impias,
Sed dubius unde rumperet silentium
  Misit Thyesteas preces:
Venena magnum fas nefasque non valent
  Convertere humanam vicem;
Diris agam vos; dira detestatio
  Nulla expiatur victima.

[83. *Sub haec*] 'After this,' 'in reply to this.' See Epode ii. 44 n. 'Lenire' is the historic infinitive, as it is sometimes named. 'Sed dubius unde:' 'hardly knowing with what words to begin his curses.']

86. *Thyesteas preces*] Curses such as Thyestes might have imprecated on the head of Atreus. The opening sentence of the boy's speech is variously interpreted. Lambinus proposed, and many scholars have adopted, the following version: namely, "Witchcraft can overthrow the great principles of justice, but cannot overthrow (or change) the condition or fate of men;" where 'valent' is understood in the first clause. In support of the construction are quoted Tac. Ann. xii. 64: "Agrippina quae filio dare imperium, tolerare imperitantem nequibat." Ib. xiii. 56: "Deesse nobis terra in qua vivamus, in qua moriamur non potest;" and Plaut. Amphit. i. 1. 300: "Tuae si quid vis nuntiare (sub. sinam), hanc nostram adire non sinam;" which no doubt exactly represent the case as these interpreters view it. But I do not see the sense which by this construction is brought out of Horace's words. Orelli makes 'fas nefasque' the subject, and supposes the boy to say that appeals to justice and the laws of Heaven are of no avail to turn the course of witchcraft (or the hearts of witches); so he resorts to curses. The words 'humanam vicem' he renders 'more modoque hominum,' which he explains by 'humanis sensibus.' It would be better if this view of the construction were adopted to render 'humanam vicem' 'on behalf of men,' or 'of humanity,' as (Cic. Epp. ad Fam. i. 9. 2) "nostram vicem ultus est ipse sese." (See Epod. xvii. 42 n.) I do not see why 'venena' should not stand for 'veneficas,' like 'scelus' for 'scelestus,' as Fea says, but which Dillenbr. says cannot be. Bentley acknowledges he can make nothing of the sentence; and, as the corrections he suggests do not please himself, they need not be repeated here. The Scholiasts throw no light upon the subject with their explanations, and I feel very doubtful about the meaning. The words may be translated as they stand: "Witchcraft or the great powers of right and wrong cannot change the fate of men;" i. e. nothing can, whether it be good or bad; and though that interpretation does not satisfy me, I prefer it to the others, because it is the least strained with reference to the collocation of the words. The omission of a copula between 'venena' and 'magnum' is no argument against this version. The only other explanation that coincides at all with the order of the words is that which makes 'magnum fas nefasque' an exclamation: "Witchcraft, by the mighty laws of heaven! cannot change the destiny of man." It had occurred to me as a possible solution of the difficulty; and, notwithstanding Orelli's bad opinion of this interpretation, I think it may take its place among the more plausible of the many explanations that have been offered. Orelli has given every other that has been suggested, in his excursus on the passage. [Ritter translates it thus: 'Poisonous juices, be they good or bad, have no power to keep off the lot that belongs to man.']

90. *Nulla expiatur victima*] See C. i. 28. 34.

Quin ubi perire jussus exspiravero,
  Nocturnus occurram Furor
Petamque vultus umbra curvis unguibus,
  Quae vis deorum est manium,
Et inquietis assidens praecordiis
  Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
  Contundet obscoenas anus;
Post insepulta membra different lupi
  Et Esquilinae alites;
Neque hoc parentes heu mihi superstites
  Effugerit spectaculum.

uin] See C. iii. 11. 21 n.]
octurnus occurram Furor] He s to haunt them at night by his the shape of madness, with sharp ring their faces, and sitting like a re on their breast. 'Furor' is no- se personified, as far as I am aware. the Furies were called 'Dirae,' not meant by 'Diris' above, nor intended at all. 'Diris' means

uae vis deorum est manium] The

were identical with the Lares who protected each homestead hearth was in every hall. [S pression as 'quae vis' &c. i translated 'such is the pow usual Latin form, in which refers either to one word or s preceding or following, but ag der with a noun which follows be translated, 'and this (petan the power' &c. Comp. S. i. 9.

100. *Esquilinae alites*] On

[redacted]

st to support this opinion, I do not think he has succeeded. It may be allowed ıcron had some ground—we know not what—for calling the man Cassius, and if notorious orator would occur to the copyists and those by whom the inscriptions ramed, who were as ignorant as we are of the real Cassius. Estré has, with his exactness, given all the authorities from whom the life of Cassius Severus has ompiled, among whom not one, it appears, makes any mention of his being a poet. ner supposes Maevius to be meant, and Grotefend Bavius. But if a name is ed I think it should be Cassius, it being admitted that the man is otherwise un- ı, and that perhaps Horace writing when he was young, gave him more consi- on than he deserved in composing this satire upon him.

ARGUMENT.

snarl at innocent strangers, dog, and run away from the wolf? Attack me if thou est. I am ever ready to hunt the prey, while thou dost but bark and turn aside ill thy belly. Beware! for I have lifted my horns even as Archilochus and Hip- ax lifted theirs. If I am attacked, think'st thou I will stand like a child and cry?

QUID immerentes hospites vexas canis
  Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas
  Et me remorsurum petis?
Nam qualis aut Molossus aut fulvus Lacon,
  Amica vis pastoribus,
Agam per altas aure sublata nives
  Quaecunque praecedet fera:
Tu cum timenda voce complesti nemus,
  Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
  Parata tollo cornua,
Qualis Lycambae spretus infido gener,
  Aut acer hostis Bupalo.
An si quis atro dente me petiverit
  Inultus ut flebo puer?

Quin—vertis] Many MSS. have ' and 'pete,' which readings are in the Venetian edition of 1483, hstanding the metrical difficulty, Cruquius gets rid of by putting ' before 'si potes.' But the con- on with the imperative is conversa- and dramatic, and there is no reason ık Horace would say 'quin verte' he could say 'quin vertis,' which is t question. [See C. iii. 11. 21 n.] *Amica vis pastoribus*] Lucretius (vi. speaks of 'fida canum vis' and Virg. iv. 132), 'odora canum vis.' It not, therefore, express 'praesidium todia gregibus,' as Orelli says, but seems to signify 'a pack,' or some- of that sort. Whatever the Molossian and Laconian dogs were, they were more used for hunting than for watching sheep, and were loved by shepherds because in packs they destroyed the wolves and beasts of prey. (Georg. iii. 405 sqq.)

13. *Lycambae — Bupalo*] Lycambes, after promising Archilochus his daughter Neobule in marriage retracted his promise, and was then attacked so sharply by the poet that he is said to have hanged him- self. The same fate was supposed to have befallen Bupalus and Athenis, two sculp- tors, who turned the ugly features of Hip- ponax into ridicule [and were repaid by the poet's stinging iambics. Plin. H. N. 36. c. 5; and Sillig. Catalog. Artificum.]

16. *Inultus ut flebo puer*] The construc- tion is 'inultus flebo ut puer.'

CARMEN VII.

le is referred by Franke, Kirchner (p. 22), Mitscherlich, and oth
n the last war between Caesar Octavianus and M. Antonius broke
to the beginning of the war of Perusia, A.U.C. 713-14, to which
ngs. Dillenbr. refers it, without assigning any particular rea
, when Augustus was going against Sex. Pompeius. There is very
evidence as to the date. None of the chronologists give any goo
nions, and the reader must judge for himself. [Ritter maintains
the war which was terminated by the battle of Philippi, in which
2. 46). This is the opinion of Acron. Ritter thinks that Epode
and also Epode xiii. 'Omnes hos versus inter belli paratus et ar
mentum ipsorum docet: sed poeta patriae redditus polivisse
uaecumque in strepitu armorum et partium studio concitatius con

ARGUMENT.

run ye to arms?—hath not blood enough of Romans been shed?
he walls of Carthage, or humble the Briton, but that the Parthian
ng Rome fall by her own hand. The beasts do not war upon their
ss, or force irresistible, or wickedness that drives you? They are
r not. 'Tis even so: the blood of Remus is visited on the destinie

Quo, quo scelesti ruitis? aut cur dexteris
  Aptantur enses conditi?

[redacted]

Sed ut secundum vota Parthorum sua
Urbs haec periret dextera?
Neque hic lupis mos nec fuit leonibus
Unquam nisi in dispar feris.
Furorne caecus, an rapit vis acrior,
An culpa? Responsum date.
Tacent et albus ora pallor inficit
Mentesque perculsae stupent.
Sic est: acerba fata Romanos agunt
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

There a slight descent commences leading to the Templum Faustinae and that of Antoninus Pius (according to Fea, but the situation of that Temple seems to be very uncertain). Then the procession passed through the Forum till it reached the spot where was afterwards built and still stands the arch of Septimius Severus, close to which, under the east side of the Mons Capitolinus, was the Carcer Tullianus or Mamertinus, the great prison built, as tradition said, by Servius Tullius. At the above spot the captives were taken off to this prison, as Jugurtha was, and usually strangled at once. The procession then having arrived near the gate it started from, wound its way up the Mons Capitolinus till it reached the Capitol. If this description, which a map of the city will enable the student to follow, be correct, and if the whole circuit of the Campus Martius was traversed, the distance passed over must have been not less than six miles. The part of the road which Horace (C. iv. 2. 35) calls the 'Sacer clivus,' is the above-named declivity between the Templum Pacis and the Forum.

12. *Unquam*] Some of the old editions have 'nunquam,' as that of 1483, where for 'dispar' we have 'disparibus,' showing a careless copyist. The same reading was found by Bentley in the edition of 1490, and is printed in his text, but the edition of 1490 is a reprint of the other, and that of the Florentine edition of the previous year, which Fea says has the same reading. It was easily perpetuated as being at the first glance more intelligible. But there is no MS. authority for 'nunquam,' and the only objection to 'unquam' is the somewhat redundant character of the word 'feris,' which Orelli excuses on the score of the author's youth, but Dillenbr. and others think a striking beauty, as giving emphasis to the word, as if it meant 'fierce as they are.' 'Genus,' said by Lambinus to be the reading of many MSS., is an evident gloss. Compare a beautiful passage of Juvenal (Sat. xv. 159 sqq.): "Sed jam serpentum major concordia. . . . convenit ursis." Augustin (de Civ. Dei, xii. 22): "Neque enim unquam inter se leones aut inter se dracones qualia homines inter se bella gesserunt." 'Dispar' signifies an animal of another species.

13. *Furorne caecus*] This is the reading of most MSS. Bentley from two or three has 'caecos,' which is a good reading too, as (Sat. ii. 3. 44) 'caecum agit.' Aen. ii. 356: "Quos improba ventris Exegit caecos rabies." [Keller has 'caecos.'] 'Vis acrior' seems to be an absolute expression (not comparative with 'furor'), and equivalent, as Lambinus says, to θεοῦ βία, θεοβλάβεια; and it is so explained by Gaius with reference to such a visitation of God as a storm, earthquake, and so forth (Dig. 19. 2. 25. § 6): "Vis major, quam Graeci θεοῦ βίαν appellant, non debet conductori damnosa esse, si plus quam tolerabile est laesi fuerint fructus." Horace means some irresistible force. [Ritter and Keller have 'ora pallor albus,' as many good MSS. have, and Ritter thinks that this order of the words is better.]

19. *Ut immerentis*] 'Ut' signifies 'ever since,' as C. iv. 4. 42, and elsewhere. See Key's L. G. 1457. 1. Horace here fetches his reasons from a distant source, more fanciful than natural. He wrote more to the purpose afterwards, C. i. 2; ii. 1. ['Sacer nepotibus,' 'a curse on posterity.' Ritter explains 'sacer' by ἄγος.]

CARMEN VIII.

Rogare longo putidam te saeculo
  Vires quid enervet meas!
Cum sit tibi dens ater et rugis vetus
  Frontem senectus exaret,
Hietque turpis inter aridas nates
  Podex velut crudae bovis.
Sed incitat me pectus et mammae putres,
  Equina quales ubera,
Venterque mollis et femur tumentibus
  Exile suris additum.
Esto beata, funus atque imagines
  Ducant triumphales tuum,
Nec sit marita quae rotundioribus
  Onusta baccis ambulet.
Quid, quod libelli Stoici inter sericos
  Jacere pulvillos amant;
Illiterati num minus nervi rigent,
  fascinum ?

[redacted]

CARMEN IX.

The date of this ode cannot be mistaken. It was written when the news of Actium as fresh, in September, A.U.C. 723, immediately before the 37th of the first Book. It addressed to Maecenas, and it is impossible to read it and suppose he had just arrived rom Actium, where some will have it he was engaged. As to Sanadon, he thinks Horace wrote to Maecenas while he was still on the other side of the water, which is absurd.

ARGUMENT.

When shall we drink under thy tall roof, Maecenas, to Caesar the conqueror, as late we did when the son of Neptune lost his fleet and fled,—he who threatened us all with the chains his slaves had worn? Will our sons believe it? Romans have sold themselves to serve a woman and her eunuchs, and the luxurious gauze hath fluttered among the standards of war. But their allies deserted to our side, and their ships skulked from the fight. Io Triumphe! bring forth the golden chariot and the sacrifice. So great a conqueror never came from Africa to Rome. The enemy hath changed his purple for mourning, and hath fled to Crete or the Syrtes, or knoweth not whither to fly. Bigger cups, boy,—Chian, or Lesbian, or Cæcuban,—we will drown our old anxieties for Caesar in wine.

QUANDO repostum Caecubum ad festas dapes
Victore laetus Caesare
Tecum sub alta—sic Jovi gratum—domo,
Beate Maecenas, bibam
Sonante mixtum tibiis carmen lyra,
Hac Dorium, illis barbarum?
Ut nuper, actus cum freto Neptunius
Dux fugit ustis navibus,

3. *sub alta—domo*] This was the house built by Maecenas in the gardens of the Esquiliae. See Introduction to S. i. 8.

6. *barbarum*] Phrygian, for which this was a common equivalent as opposed to Graecian. So (Epp. i. 2. 7) "Graecia barbariae lento collisa duello." Aen. ii. 504: "Barbarico postes auro spoliisque superbi." Catull. (lxiv. 265): "Barbaraque horribili stridebat tibia cantu." See C. iii. 19. 18 n.; and iv. 15. 30 n., on the plural 'tibiis.'

7. *nuper*] [Ritter puts a comma after 'barbarum' and the interrogation after 'perfidis' v. 10. He explains 'ut nuper' in the same way as it is explained in the Argument.] This was nearly six years before, when Sextus Pompeius was defeated by Agrippa off Naulochus on the coast of Sicily, A.U.C. 718, when his fleet was burnt and he himself obliged to fly to Asia. Horace says he threatened to fasten upon the free citizens those chains which he had taken from the fugitive slaves who formed a large part of his force. Sextus appears to have boasted that Neptune was his father and the sea his mother: ὁ δὲ Πομπήιος οὐδ' ἐπὶ τοιᾷδε εὐκαιρίᾳ τοσοῖσδε ναυαγίοις ἐπιχειρεῖν ἠξίου· ἀλλ' ἔθυε μόνον θαλάσσῃ καὶ Ποσειδῶνι καὶ υἱὸς αὐτῶν ὑφίστατο καλεῖσθαι (Appian. B. C. v. 100). "Is tum occupata Sicilia servitia fugitivosque in numerum exercitus sui recipiens magnum modum legionum effecerat, perque Menam et Menecratem, paternos libertos, praefectos classium, latrociniis ac praedationibus infestato mari, ad se exercitumque tuendum rapto utebatur, cum eum non depuderet vindicatum armis ac ductu patris sui mare infestare piraticis sceleribus" (Vell. Paterc. ii. 73). In his life, in Smith's Dict., there is an engraving of a coin, on the reverse of which is Neptune standing on a column erected on a war galley. See Epod. iv. 19, and Introduction.

Minatus Urbi vincla, quae detraxerat
  Servis amicus perfidis.
Romanus,—eheu, posteri negabitis—
  Emancipatus feminae
Fert vallum et arma miles et spadonibus
  Servire rugosis potest,
Interque signa turpe militaria
  Sol adspicit conopium.
At huc frementes verterunt bis mille equos
  Galli canentes Caesarem,
Hostiliumque navium portu latent
  Puppes sinistrorsum citae.

ancipatus] "'Mancipatio' is by which a person who was not ' was transferred to the 'potes- other, as in the case of adoption. are' is the proper term to ex- making a person 'sui juris' by f 'mancipatio;' but 'mancipo' ncipo' are often confounded in " (Long's note on Cic. de Se- .: "Si nemini mancipata est.") by the same author, art. 'Man-

feminae fert arma,' 'a Roman slaved to a woman carries arms soldier obeys eunuchs.']

17. *At huc*] The MSS. vary that the true reading is very determine. The greater numbe and all the older editions, have which is the reading followed by liasts Acron and Porphyrion, the ley, by not quoting the latter makes him favour his reading,

Io Triumphe, tu moraris aureos
  Currus et intactas boves?
Io Triumphe, nec Jugurthino parem
  Bello reportasti ducem,
Neque Africanum, cui super Karthaginem
  Virtus sepulcrum condidit.

20. *sinistrorsum citae*] These words may refer to the desertion of Antonius' naval force, as the foregoing refer to his troops. Some of his ships either did not enter the battle or quitted it and took shelter in some neighbouring harbour. Whether Horace means to be so precise as to determine the true position of this harbour, I think doubtful, though there are plenty of harbours in the Ambracian Gulf to which they may have fled. The Scholiasts and nearly all the old commentators understand 'sinistrorsum' to mean 'towards Alexandria,' and the flight of Antonius and Cleopatra to be meant; but it was not known whither Antonius had fled when the messenger came to Rome and this ode was written. I believe the meaning of the words to be impenetrably obscure from our ignorance of the ancient nautical phrases; but if we take 'sinistrorsum' as signifying literally 'to the left,' it must be understood that the deserting ships made their escape from the scene of action into the gulf, and there remained till the battle was over. Bentley, without acknowledging that Heinsius had preceded him with the same notion, supposes 'sinistrorsum citae' may be equivalent to *πρύμναν κρούσασθαι*, 'to back water.' Something of that sort, connected with flight, I have no doubt it means. Whether Horace exactly states what he had heard, and whether the information was precisely correct, we cannot tell. He wrote while the tidings were fresh, and probably gave only popular reports. The defection of the Galatians is mentioned by Plutarch (Ant. 63). 'Citae' is the participle of 'ciere.'

21. *Io Triumphe*] Triumphus is personified, as in C. iv. 2. 49.

— *aureos currus*] Philostratus (i. 7), in his Life of Dion, the sophist, says, the Emperor Trajan used to take him up by his side on the gilded chariot used by conquerors in their triumphs. The form of the chariot is described by Zonaras (vii. 21) as that of a round tower: *τὸ δὲ δὴ ἅρμα οὔτε ἀγωνιστηρίῳ οὔτε πολεμιστηρίῳ ἦν ἐμφερές, ἀλλ' εἰς πύργου περιφεροῦς τρόπον ἐξείργαστο* (quoted by Turnebus, ii. 16). Four horses, which on special occasions were white, were used for drawing the triumphal chariot. Heifers that had not been under the yoke were offered in sacrifice at the close of the procession. Scipio Africanus Minor triumphed in A.U.C. 608, and Marius in 650.

25. *cui super Karthaginem*] All that is here said about Scipio's tomb is that his valour built him one on the ruins of Carthage, which is no more than a repetition of C. iv. 8. 17. Acron's story that the Romans, by command of the oracle, built a tomb to Scipio at the mouth of the Tiber looking towards Carthage, is no doubt a fabrication; and Turnebus' note, "cujus sepulchro eversae Carthaginis titulus subscriptus est," if it were true would have nothing to do with Horace's words. No doubt the conquest of Carthage was, as he says, "titulo res digna sepulchri" (Juv. vi. 230). But Horace is speaking of a tomb of renown, in which Scipio's memory is enshrined, not his body. Bentley has a long note here, the substance of which is this: 'Africanum' may mean either the elder or younger Scipio; if the elder is understood, we must suppose that 'sepulchrum' means Ennius' poem (C. iv. 8. 17 n.), which was to him a tomb or monument 'surpassing Carthage;' but if the younger is meant, then he proposes to change 'cui' into 'quo,' that we may have 'quo super,' 'on whose behalf,' and the tomb his valour built him was Carthage. He proves that Statius (Silv. ii. 7. 72) calls Lucan's Pharsalia "Pompeio sepulchrum;" and in an epigram in the Anthology, Hector claims Homer's poem as his tomb. No one can deny that 'quo super' may mean 'on behalf of whom,' and that Carthage might be called Scipio's tomb, as Salamis is Themistocles' in another epigram. But why the reading of all the MSS., which is 'cui,' should be abandoned for 'quo,' it is difficult to tell. I think it refers to the younger Scipio, which gives the most obvious meaning. The reference to Ennius' poem would be too obscure. The application to the elder is as old as Cruquius' Scholiast. [Ritter takes the reading 'Africano' with which 'bello' must be

Capaciores affer huc, puer, sc
Et Chia vina aut Lesbia.
Vel, quod fluentem nauseam
Metire nobis Caecubum:
Curam metumque Caesaris re
Dulci Lyaeo solvere.

supplied, but then 'cui' cannot be explained.]

27. *Terra marique*] There was no land engagement; but all Antonius' forces, when he deserted them, laid down their arms. 'Punicum sagum' is called by the Greek writers φοινικίς. So Plutarch (Brut. c. 53): τὸν δὲ Βροῦτον ὁ Ἀντώνιος ἀνευρὼν τεθνηκότα, τὸ μὲν σῶμα τῇ πολυτελεστάτῃ τῶν ἑαυτοῦ φοινικίδων περιβαλεῖν ἐκέλευσεν, ὕστερον δὲ τὴν φοινικίδα κεκλεμμένην αἰσθόμενος ἀπέκτεινε τὸν ὑφελόντα. The Sagum was properly the cloak worn by the common soldier on service; but qualified as it is here by 'punicum,' 'purple,' it can only mean the paludamentum, or officer's military cloak. Horace says the enemy has changed his purple cloak for a black one in token of mourning and shame for his defeat.

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CARMEN X.

All that is known or has been conjectured about M
Smith's Dict. Biog. He is most popularly known th
Bavium non odit amet ...

MALA soluta navis exit alite
  Ferens olentem Maevium:
Ut horridis utrumque verberes latus,
  Auster, memento fluctibus!
Niger rudentes Eurus inverso mari
  Fractosque remos differat;
Insurgat Aquilo quantus altis montibus
  Frangit trementes ilices;
Nec sidus atra nocte amicum appareat
  Qua tristis Orion cadit;
Quietiore nec feratur aequore
  Quam Graia victorum manus,
Cum Pallas usto vertit iram ab Ilio
  In impiam Ajacis ratem!
O quantus instat navitis sudor tuis,
  Tibique pallor luteus,
Et illa non virilis ejulatio,
  Preces et aversum ad Jovem,
Ionius udo cum remugiens sinus
  Noto carinam ruperit!
Opima quodsi praeda curvo litore
  Porrecta mergos juveris,
Libidinosus immolabitur caper
  Et agna Tempestatibus.

lifferat] Comp. Ep. v. 99, 'diffe- -'Tristis Orion:' see C. i. 28. 21.] *Ajacis*] The son of Oïleus. Aen.

illa] He speaks as though he heard n crying.

Ionius — sinus] 'Ιόνιος κόλπος, lides, i. 24, and vi. 30, the southern 'the Hadriatic, and the sea between Corcyra and Italy. Virg. Georg. ii. 108, 'Nosse quot Ionii veniant ad littora fluctus.'—'Curvo:' see C. iv. 5. 14.]

23. *immolabitur caper*] See Virg. Aen. iii. 120; v. 772; Ov. Fast. vi. 193; Aristoph. Ran. 847,—in all which places the offerings, as might be expected, are deprecatory; here they are thanksgivings.

..ence of its date, this comparison even then they were written. Franke compares Sat. ii with "Mille puellarum, puerorum mille fu little in this ode, "Amore, qui me praeter om urere" (vv. 3, 4); and from this infers they the Satire appears to have been written at tl the Epode was written in that year; which hc nothing in the ode but a specimen of that sp betook himself in imitation of the Greek ama difficult of adaptation to the Latin language, a guage would resort to for the expression of p expressive and tender. I do not believe theref any precise period of Horace's life; and to imagi Lyciscus is quite foreign to the view I take of Ho is probably formed from Lycus, Alcaeus' favourit

ARGUMEN'

Pettius, I am so smitten with the heavy hand of l victim, that I cannot write as I used. 'Tis two what a byword was I then! How I sighed in co to thee when wine had opened my heart! " against the rich man's purse? My wrath is l sighs to the winds; I will contend with such but my feet carried me still to her cruel door. who boasts that he surpasses every woman in deliver me, nor aught but some new flame.

Petti, nihil me sicut antea ju
Scribere versiculos amore p
Amore qui me praeter omnes
Mollibus in pueris aut in r

1. *Petti*...

Hic tertius December, ex quo destiti
  Inachia furere, silvis honorem decutit.
Heu me, per Urbem—nam pudet tanti mali—
  Fabula quanta fui! Conviviorum et poenitet,
In quis amantem languor et silentium
  Arguit et latere petitus imo spiritus.
Contrane lucrum nil valere candidum
  Pauperis ingenium? querebar applorans tibi,
Simul calentis inverecundus deus
  Fervidiore mero arcana promorat loco.
Quodsi meis inaestuat praecordiis
  Libera bilis, ut haec ingrata ventis dividat

C. i. 7. 11. 'Me' is governed by 'expetit,' not by 'urere,' as Dillenbr.'s note would lead us to suppose, comparing "certat tollere" (C. i. 1. 8). 'Expetit—urere' is a Greek construction; 'quem urat' is the regular Latin. Bentley prefers 'aut pueris' to 'in pueris,' but assigns no good reason, and he does not adopt his own conjecture. This use of 'in' is not very common. It occurs Ov. Met. iv. 234: "Neque enim moderatus in illa Solis amor fuerat."

6. *Inachia*] This is another of those Greek names which Horace invariably adopts in his merely poetical compositions, such as I believe this ode to be (see Introd.). [Ritter, as usual, supposes Inachia to be a real woman: 'puellam Argis in urbem profectam videtur nominare.'] 'Inachiam' is a reading quoted by one of the editors, and is supported by the double construction with 'ardere;' but nearly all the MSS. are in favour of the ablative.

— *honorem decutit*] This expression is used by Virgil, who either borrowed it from Horace, or from some common original (Georg. ii. 404): "Frigidus et silvis Aquilo decussit honorem." Some suppose that Horace copied Virgil, and therefore that this ode was written after the publication of the Georgics. See C. i. 17. 16: "Ruris honorum opulenta."

8. *Fabula*] Epp. i. 13. 9: "Fabula fias."

— *Conviviorum et poenitet*] Bentley conjectures 'ut poenitet,' which has no authority, but if there were any MSS. in its favour I would adopt it. 'Arguit' (v. 10) is the perfect tense. [Ritter says that the meaning is 'et quantum conviviorum poenitet,' 'quantum' being drawn out of 'fabula quanta fui.' Both he and Keller place a comma after 'fui.']

11. *Contrane*] Many MSS. and old editions (not Venet. 1483) have 'contraque,' and that was the reading of Acron and Porphyrion, not of Comm. Cruq. "Contrane" is better. "Can it be that the honest genius of the poor man has no influence against gold?" 'Ne' might be omitted, but then it would be a mere exclamation "to think that," &c. 'Applorans' is not found elsewhere, except in Seneca. (Forcell.)

13. [*Simul*] See C. i. 12. 27. 'Soon as the god had brought out from their place the secrets of one (myself) warmed with wine' as Ritter says, and the argument expresses.]

— *inverecundus deus*] When Horace means to discourage brawling over wine, he calls Bacchus 'verecundus' (C. i. 27. 3). The best works of art represent this god as young and effeminately beautiful, with long hair like Apollo, as the emblem of eternal youth. [In Dr. Billing's work 'The Science of Gems, &c., Ancient and Modern,' there is a representation of Pistrucci's cameo of Young Bacchus (No. 125).] It is a coarse modern notion to represent him as a jolly round-faced boy, or a drunken sot. This character belongs to Silenus, who is always drunk. "We have readily retained that idea of this attendant of Bacchus in our northern drinking part of the world, and so have mixed up the youth of Bacchus with the plumpness and sottishness of Silenus; and to finish all, instead of an ass we set him usually astride a tun" (Spence, Polymetis, p. 131, fol. edit.). Bacchus (C. ii. 19. 30) had horns assigned him as the son of Jupiter Ammon, called Corniger, and Alexander took this emblem because he too affected to be the son of Ammon, and brother of Bacchus. "Eodem nempe quo frater Bacchus instituto; cui ideo cornua adscribit Diodorus (lib. iii. p. 206) quod Corni-

... gloriantis quamlibet n

Vincere mollitie amor Ly

geri Ammonis esset filius" (Spanheim de Numism. Dissert. vii.). ἐβούλετο δὲ καὶ Ἀλέξανδρος Ἄμμωνος υἱὸς εἶναι καὶ κεράσφορος ἀναπλάττεσθαι πρὸς τῶν ἀγαλματοποιῶν (Clem. Alex Protrept. p. 36).

15. *Quodsi meis*] He means to say that his wrath has got the better of his love and modesty; and he will cast his complaints to the winds, and cease to contend with rivals that are unworthy of him. This supposes the common reading 'inaestuet' to be wrong, which I believe it is. [Ritter and Keller have 'inaestuet.'] Doering and Gesner have 'inaestuat,' and it appears to me that the indicative is the proper form here. The subjunctive could only be rendered as an hypothetical threat (as Cruquius says) that if he could only get up his wrath sufficiently to cast his complaints away, he would abandon Inachia; which does not appear very good sense. 'Si' is not hypothetical, but affirmative, and the whole is a positive resolution made one moment and broken the next; otherwise the inconsistency of the lover's conduct is lost. 'Fomenta' means 'sighs' and 'complainings' with which grief is sought to be relieved. Lambinus, Turnebus, and others take 'fomenta' for 'alimenta,' 'thoughts which foster love and sorrow;' but that is disproved by the words that follow: 'vulnus nil malum levantia.' Such ineffectual remedies are elsewhere called "frigida curarum fomenta" (Epp. i. 3. 26). 'Fomenta' are there glory and such like ...

namq
tem.'
is equ
pudor
See C.
elsewh
prepos
ner of
as an a
veram'
use For

20. i
go one
Some ha
from the
effect of
poet obvi
fine boast
vain to k
Tibull. (ii

"Magna
lo
Excu
Juravi
qu
Cum

Baxter, a
as applyi
and purp
postes' i
ante fore
tum' expl
wearied

Unde expedire non amicorum queant
Libera consilia nec contumeliae graves,
Sed alius ardor aut puellae candidae
Aut teretis pueri longam renodantis comam.

: on C. i. 1. 28 ['round-limbed' r.] As to 'longam comam,' see 10. 3 n. 'Renodantis,' which nder 'untying, and allowing upon his shoulders,' means rather in a knot like a girl. Valerius uses it in the other sense, which does not notice: "Teque renoda- uretris ac pace fruentem," i.e. 'Dianam' (Argon. v. 381). As the word is not found any where else, perhaps this writer took it from Horace, mistaking or altering the meaning. I find 'renidentis' in the Venetian edition of 1483, and Gesner mentions that reading from the Bodleian MS., but there is no weight to be attached to it.

CARMEN XII.

Quid tibi vis, mulier nigris dignissima barris?
Munera quid mihi quidve tabellas
Mittis nec firmo juveni neque naris obesae?
Namque sagacius unus odoror,
Polypus an gravis hirsutis cubet hircus in alis,
Quam canis acer ubi lateat sus.
Qui sudor vietis et quam malus undique membris
Crescit odor, cum pene soluto
Indomitam properat rabiem sedare; neque illi
Jam manet humida creta colorque
Stercore fucatus crocodili, jamque subando
Tenta cubilia tectaque rumpit!
Vel mea cum saevis agitat fastidia verbis:
Inachia langues minus ac me;
Inachiam ter nocte potes, mihi semper ad unum
Mollis opus. Pereat male quae te
Lesbia quaerenti taurum monstravit inertem,
Cum mihi Cous adesset Amyntas,
Cujus in indomito constantior inguine nervus
Quam nova collibus arbor inhaeret.
Muricibus Tyriis iteratae vellera lanae
Cui properabantur? Tibi nempe,
Ne foret aequales inter conviva magis quem
Diligeret mulier sua quam te.
O ego non felix, quam tu fugis ut pavet acres
Agna lupos capreaeque leones!

CARMEN XIII.

de is like the ninth of the first book,—a convivial song written ir
allusion is extracted from v. 7 as from v. 9 of the other ode, a
may suppose it possible that the troubles of the times are inclu
which were to be left to the gods. But this proves nothing
hat they were both written before the close of the civil wars, whi
ts this ode, and very probable as to the other. There can be li
ect as well as the metre being imitated from the Greek. The
reminds us of C. i. 8, and of the allusion to Teucer (C. i. 7). Th
Anacreon (6 Bergk) which bears some likeness to the opening of thi

μεὶς μὲν δὴ Ποσιδηϊὼν
ἕστηκεν, νεφέλη δ' ὕδωρ
** * * βαρὺ δ' ἄγριοι*
χειμῶνες παταγεῦσιν.

ARGUMENT.

pest is raging, let us make merry, my friends, while we are your
st to the gods who will give us a good turn yet. Bring ointmen
ron taught his great pupil, saying, "To Troy thou must go and
there drown care in wine and song, which are grief's pleasant con

[redacted]

Et decet, obducta solvatur fronte senectus.
  Tu vina Torquato move consule pressa meo.
Cetera mitte loqui: deus haec fortasse benigna
  Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo juvat et fide Cyllenea
  Levare diris pectora sollicitudinibus;
Nobilis ut grandi cecinit Centaurus alumno:
  Invicte, mortalis dea nate puer Thetide,
Te manet Assaraci tellus, quam frigida parvi
  Findunt Scamandri flumina lubricus et Simoïs,

ειται (Odyss. i. 267), which Dillenbr. , and which the Scholiast explains ν ἐξουσίᾳ ἐστί, has no bearing upon assage. It rather seems akin to that sion of Solomon (Prov. c. xvi. v. 33), lot is cast into the lap, but the whole ing thereof is of the Lord." But, er this may be, 'dum virent genua' merely 'while our limbs are strong e are young.' (C. i. 9. 17.) Dacier uly the tottering of the knees is one first signs of old age.

bducta—fronte] 'Clouded brow.' venal (S. ix. 1, 2):—

velim quare toties mihi, Naevole,
stis
rras fronte obducta."

(Phoen. 1328), ἀλλὰ γὰρ Κρέοντα τόνδε δεῦρο συννεφῆ—στείχοντα. tus' is nowhere else used in this f 'melancholy,' though 'senium' is commonly. See Forcell., who does ice this use of 'senectus.' 'Tu' is ster of the feast. Sex. Manlius Torwas consul A.U.C. 689, when Horace rn. Compare "O nata mecum conanlio" (iii. 21. 1).

etera] See Introduction, and C. i. Permitte divis caetera."

sedem] The commentators quote rds of Augustus' edict (Suet. Octav. Ita mihi salvam ac sospitem Rem um sistere in sua sede liceat."

chaemenio] Venet. 1483, and nearly editions till Bentley's, with Comm. nd many MSS., have 'Achaemenia.' rdum' is the word, not 'nardus,' as v. 59: "Nardo perunctum quale tius——."

Cyllenea] The lyre invented by on Mount Cyllene in Ar- 'Diris,' not 'duris,' is the reading ditions and nearly all the prefers the latter.

11. *Centaurus*] Cheiron, the instructor of Achilles. Orelli has collected a large number of places in which this subject is mentioned. Whether Horace took what follows from any story or not it is impossible to determine, as in the similar episode of Teucer in C. i. 7.

— *grandi*] Juvenal (vii. 210) describes Achilles as a big boy at school, "Metuens virgae jam grandis Achilles Cantabat patriis in montibus;" but 'grandis' has not that meaning here, though some have supposed it has.

13. *frigida*] This is an adaptation of Homer's description (Il. xxii. 151): ἡ δ' ἑτέρη θέρεϊ προρέει εἰκυῖα χαλάζῃ Ἢ χιόνι ψυχρῇ. 'Domus Assaraci,' 'proles Assaraci,' are common in Virgil. Assaracus was great-grandfather of Aeneas. Homer took a more heroic view of the dimensions of the river Scamander, which was μέγας ποταμὸς βαθυδίνης (Il. xx. 73). Bentley suggests 'proni' for 'parvi;' others have proposed 'pravi' (that is, 'tortuous'), 'puri,' 'flavi,' 'tardi.' But the MSS. do not vary. ['Lubricus:' smooth-flowing.]

15. *subtemine*] 'The woof of the web.' 'Certo subtemine' means only by an unalterable destiny. There is no need of Bentley's alteration to 'curto,' nor of taking 'certo subtemine' with 'Parcae,' as if it were the adverb of quality, signifying the 'Parcae' whose woof of destiny is unalterable. See Catull. 64. 328, &c.: "Currite ducentes subtemina currite fusi." 'Mater caerula' means Thetis, not the sea, as Com. Cruq. supposes.

18. *alloquiis*] If the true reading is without any conjunction, 'alloquiis' would appear to be in apposition with 'vino cantuque.' There is no other instance of 'alloquium' being used otherwise than with reference to conversation. But Horace may have followed, after his custom of imitating the Greeks, the use of παρα-

ARGUMENT.

Thou killest me, my noble Maecenas, asking again and again if I have drunk the waters of Lethe. It is love, it is love that keeps back the verses I have promised, such love as Anacreon wept in his flowing numbers for Bathyllus the Samian. Thou too feelest the flame, and if thou art more blessed than I am, be thankful. Thou lovest the most beautiful of women: I am in torment for a strumpet.

Mollis inertia cur tantam diffuderit imis
  Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
  Arente fauce traxerim,
Candide Maecenas, occidis saepe rogando:
  Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
  Ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyllo
  Anacreonta Teïum,
Qui persaepe cava testudine flevit amorem
  Non elaboratum ad pedem.

1. *imis—sensibus*] So Virgil (Ecl. iii. 54): "Sensibus haec imis (res est non parva) reponas."

4. *traxerim*] This is the earliest instance of this use of 'traho.' 'Duco' is more common (C. i. 17. 22; iii. 3. 34; iv. 12. 14). Ovid and later writers use 'traho.' The Greeks used σπάω and ἕλκω commonly in this sense. 'Candide' seems to signify 'generous,' 'true.' It is used familiarly.

8. *Ad umbilicum adducere*] The several sheets of parchment on which the contents of a book were written were joined together, and at the extremity of the last was fastened a stick on which the whole was rolled like our maps; and in the same way, at the extremities of this roller, were knobs which were called 'cornua' or 'umbilici.' The former word is obvious enough. The latter belongs more properly perhaps to the shape of the ends of the roll would take when the knobs were wanting; but it was also applied to the knobs themselves, and so 'ad umbilicum adducere' is to bring a volume to the last sheet. Mart. (iv. 91):—

"Obe jam satis est; ohe libelli
Jam pervenimus usque ad umbilicos."

Fea's remark, "umbilici vocabantur quia in media parte libri erant," quoted without contradiction by Orelli and Dillenbr., conveys no meaning. 'Carmen,' for a volume of 'carmina,' is an expression which raises a very natural doubt as to Horace's meaning here. 'Ad umbilicum adducere' seems to refer to a volume, 'carmen' to a single poem; but the former might be taken in a derived sense, "ad finem adducere," as reasonably as the latter in a collective sense. See Introduction. Whether 'olim' belongs to 'inceptos' or 'promissum' is open to doubt. Bentley does not strengthen his opinion that it belongs to 'promissum' by referring to A. P. 46: "Hoc spernat promissi carminis auctor." The objection to taking it with 'inceptos,' if 'carmen' means the book of Epodes, is, that it would imply that the different odes were written to form part of a volume, whereas they must have been written at intervals and without reference to their collective publication.

9. *Bathyllo*] C. ii. 4. 7 n. Anacreon's verses were full of passionate addresses to boys. The name of Bathyllus does not occur in any of the fragments that have come down to us; but it is mentioned by others besides Horace, and he is known to have been one of Anacreon's chief favourites. He was a graceful performer on the flute, which accomplishment, we learn from

Ureris ipse miser: quodsi non pulchrior ignis
  Accendit obsessam Ilion,
Gaude sorte tua; me libertina neque uno
  Contenta Phryne macerat.

us Tyrius (quoted by Orelli), Ana-
ook delight in praising. One of the
lsely attributed to Anacreon (16
is addressed εἰς νεώτερον Βάθυλλον:
m that we also learn that he was a
, ἣν δ' ἐς Σάμον ποτ' ἔλθῃς Γράφε
ἐκ Βαθύλλου. Anacreon, being
from his native town Teos in Ionia,
any years at Samos under the pro-
of Polycrates. There is a very
l eulogy of Anacreon by Critias
es' disciple), of whose verses a few
nts have been preserved. The frag-
of Anacreon that remain indicate
sy style which Horace describes, and
us lament that the prophecy of
has not been realized. Few literary
re so much to be regretted as the
the true Anacreon's poems.
cava testudine] Ep. xvi. 4, 'cava
'Cava' is a poetical ornament de-
from the form of the 'testudo,' or
η, which Hermes caught on the moun-
tain Cheludorea, and after tak
from the animal's back form
lyre (Pausanias, viii. 17. 5).]
13. *Ureris ipse miser*] Se
tion. The Scholiasts affirm t
is here alluded to, and there
doubt of it. There was a dar
tomimus, named Bathyllus,
freedman of Maecenas, and of
very fond. Tac. (Ann. i. 54):
ei ludicro (histrionum) Aug
Maecenati obtemperat effuso
Bathylli." Juv. vi. 63: "n
Bathyllo." To this person so
improperly referred the word
supposing Anacreon's Bathy
been introduced with refer
player. For 'quodsi' Orelli
does not edit 'quando,' whic
a corrupted form in his MS.
appears to me much better,
other MSS. have it. [As to
'Ilion' see C. iv. 9. 18.]

Nox erat et caelo fulgebat luna sereno
  Inter minora sidera,
Cum tu magnorum numen laesura deorum
  In verba jurabas mea,
Artius atque hedera procera adstringitur ilex,
  Lentis adhaerens brachiis:
Dum pecori lupus et nautis infestus Orion
  Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
  Fore hunc amorem mutuum.
O dolitura mea multum virtute Neaera!
  Nam si quid in Flacco viri est,

2. *Inter minora sidera*] 'Sidus' properly signifies a collection of stars, a constellation; but here it is equivalent to 'stella,' which in its turn appears for 'sidus' in C. iii. 29. 19. In C. i. 12. 47, it is also a single star, and the moon is represented as she is here: "Micat inter omnes Julium sidus, velut inter ignes Luna minores."

3. *laesura*] 'Laedere' is applied to injury by word or deed, to fraud ('laesa fides') or slander, or violence done to the person, or damage of any kind. It applies to high treason, whereby the majesty of the sovereign power is violated, and to perjury, as blaspheming the name of God. Ovid (Heroid. ii. 43):—

"Si de tot laesis sua numina quisque deorum
  Vindicet, in poenas non satis unus eris."

The offence however of lovers' perjury was not supposed to weigh very heavily (C. ii. 8. 13 n.). The Dii Magni were twelve in number: Juppiter, Minerva, Juno, Neptune, Venus, Mars, Vulcan, Vesta, Apollo, Diana, Ceres, and Mercury.

4. *In verba jurabas mea*] This is the usual way of expressing the oath of obedience taken by soldiers, the words being dictated to the men. Hence the phrases 'conceptis verbis jurare,' 'conceptis verbis pejerare.' 'Jurare in verba' was conventionally applied to any oath of allegiance, and the poet says Neaera swore by the gods eternal devotion to his will. Elsewhere Horace expresses by these words the blind adherence to a particular teacher, declaring that he himself is "Nullius addictus jurare in verba magistri" (Epp. i. 1. 14).

[5. *Artius atque*] 'Closer than the ilex is embraced by the outstretching ivy.' This is one of the examples in which 'atque' is supposed to be equivalent to 'quam.' Suetonius, Caesar, 14 is compared: 'Sententia gravius atque ipse sensisset excepta.' See C. i. 25. 18, and S. i. 1. 46.]

6. *Lentis adhaerens brachiis*] 'Lentissima brachia' is used in a different sense in S. i. 9. 64. Here 'lentis' signifies 'twining,' as that which is soft and pliant.

7. *Dum pecori lupus*] 'Infestus' belongs to both clauses, but in the first 'esset' must be supplied. There is a slight irregularity therefore in the sentence. As to Orion, see C. iii. 27. 18. 'Turbaret' and 'agitaret,' for which Bentley and Fea have 'turbarit,' 'agitarit;' are required by the oblique construction.

9. *Intonsosque agitaret*] Long hair was the mark of youth (C. iv. 10. 3 n.), and Apollo as well as Bacchus (Epod. xi. 13 n.) were held to be always young. Hence in all ancient representations of Apollo (of which the Belvedere is a specimen familiar to most readers) he has long hair either braided or flowing, in which respect he is frequently compared with Bacchus by the poets. See Ovid (Met. iii. 421), "Et dignos Baccho dignos et Apolline crines." Also Martial (iv. 45):—

"Perpetuo sic flore mices; sic denique non sint
  Tam longae Bromio quam tibi, Phoebe, comae."

And Tibullus (i. 4. 37):—

"Solis aeterna est Phoebo Bacchoque juventa:
  Nam decet intonsus crinis utrumque deum."

In the full description Tibullus (or the pseudo-Tibullus) gives of his person, in

Non feret assiduas potiori te dare noctes,
Et quaeret iratus parem,
Nec semel offensae cedet constantia formae,
Si certus intrarit dolor.
Et tu, quicunque es felicior atque meo nunc
Superbus incedis malo,
Sis pecore et multa dives tellure licebit
Tibique Pactolus fluat,
Nec te Pythagorae fallant arcana renati,
Formaque vincas Nirea,
Eheu translatos alio maerebis amores:
Ast ego vicissim risero.

here can be little doubt he followed
rs as well as statues well known in
he says:—

i crines longa cervice fluebant,
abat Syrio myrtea rore coma."
(iii. 4. 27 sq.)

he expression in the text is almost
ial, and Neaera's vow is one of
fidelity. As to Apollo's hair see C. i.
Intonsum pueri dicite Cynthium;"
62, "Qui rore puro Castaliae lavit

But before he reaches the end
new light breaks in upon him,
allow the common reading to st
it be granted that 'forma' si
ratively Neaera herself: "Et t
tia sit, 'nec constantia mea c
formosa Neaera, semel mihi invi
sensible person will see that
the whole point, and that th
'ignorantia,' and 'caligo pro
are all on his own side. I do

CARMEN XVI.

This ode is written with great care, and was probably one of those compositions by which Horace brought himself into public notice. It has more the appearance of having been written for fame than any other in the book. I have no doubt it was written soon after Horace came to Rome at the outbreak of the Perusian war, A.U.C. 713. Some follow what they suppose to be the meaning of the Scholiast Acron, who says on the word 'Altera' (v. 1): "quando Antonius dimicavit contra Augustum." But he may have referred to L. Antonius the consul; at any rate the language and sentiments are so different from any that Horace used or was likely to use about the time of Actium, that the ode cannot be referred to that period. The state of Rome at the time supposed is described very vividly by Appian (Bel. Civ. v. 18—49) and Dion (xlviii. 9—15). It has been supposed that the notion of migrating to the fortunate islands, which many of the commentators have taken too literally, was derived from the words of Sertorius, recorded by Plutarch in his life (c. 8), and said by the Scholiast Acron to have been mentioned by Sallust. When he was hard pushed by Luscus the legate of Sulla, Sertorius, falling in with some sailors who had visited or been driven to the Western Islands, and hearing from them a glowing description of their climate, is said to have conceived a desire to go and live there, and so to get rid of the troubles of his life and the never-ending wars. Sertorius' speech may have become notorious, or Horace may have heard of it; but the idea may have occurred to him independently or been suggested, as the description seems in part to have been, by Pindar's description of the Happy Islands (Ol. ii. 70 sqq.), and Hesiod's of the same (Op. et Di. 167): *τοῖς δὲ δίχ' ἀνθρώπων βίοτον καὶ ἤθε' ὀπάσσας, κ.τ.λ.*, or Homer's description of the Elysian plains (Odyss. iv. 563 sqq.). ['Carminis lineamenta ducta sunt anno 712 (a. Chr. 42) in Graecia, cum bellum civile exarsit, perfecta demum, ut videtur, cum poeta anno 717 Maecenati iambos cupienti morem gessit; cf. ad Epod. xiv. 7.' Ritter.]

ARGUMENT.

Another age is wasting in civil wars. She whom no enemy could tame shall be destroyed by her own accursed children; the wild beast shall devour her; the barbarian shall trample upon her, and scatter the dust of her Romulus to the winds. What are we to do? Go forth like the Phocaeans, leave our homes and our temples to be the dens of beasts, and go wherever the winds shall waft us. Shall it be so? Then why delay? But let us swear:—when rocks shall swim, and the Po shall wash the tops of Matinus, and the Apennine be cast into the sea; when the tiger shall lie with the hind, and the dove with the hawk, and the herds fear not the lion, and the he-goat shall love the waves,—then we will return to our home. Thus let the nobler spirits resolve while the craven clings to his couch. For us there are those happy isles where the earth yields her harvests and the trees their fruit unbidden; where honey drops from the oak, and the stream leaps babbling from the hills; where the goat comes unbidden to the milk-pail, and udders are full, and the fold fears no beasts, and the ground bears no viper; where the rain-flood and the drought are not known; whither the venturous sail comes not; where the flock is unhurt by pestilence or heat. Jove destined these shores for the pious when the golden age had passed away, and thither the pious may resort and prosper.

Altera jam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit:
Quam neque finitimi valuerunt perdere Marsi
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae nec Spartacus acer
Novisque rebus infidelis Allobrox,
Nec fera caerulea domuit Germania pube
Parentibusque abominatus Hannibal,
Impia perdemus devoti sanguinis aetas,
Ferisque rursus occupabitur solum.
Barbarus heu cineres insistet victor et Urbem
Eques sonante verberabit ungula,

lltera] If Horace reckons from
wars of L. Sulla and C. Marius,
66 or B.C. 88, a generation may be
to have passed away. But it is
to form any conclusion from the
ltera actas.']
is et ipsa] Porphyrion quotes
ref.: "jam magnitudine laboret
d the commentators have gone on
those words ever since. But
neaning and Horace's are not the

principal witnesses against the
(Sall. Cat. 41; Cic. in Catil
Two years afterwards these pe
broken out in war and inv
Narbonensis, were defeated
tinus, governor of that pro
restlessness of the Galli is m
Caesar (B. G. iv. 5).
[7. *caerulea—pube*] The a
the northern nations who wer
by C. Marius, B.C. 102, 101, a

Quaeque carent ventis et solibus ossa Quirini,
Nefas videre! dissipabit insolens.
Forte quid expediat communiter aut melior pars
Malis carere quaeritis laboribus:
Nulla sit hac potior sententia, Phocaeorum
Velut profugit exsecrata civitas
Agros atque Lares patrios habitandaque fana
Apris reliquit et rapacibus lupis,
Ire pedes quocunque ferent, quocunque per undas
Notus vocabit aut protervus Africus.
Sic placet? an melius quis habet suadere?—Secunda
Ratem occupare quid moramur alite?
Sed juremus in haec: Simul imis saxa renarint
Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
In mare seu celsus procurrerit Apenninus,
Novaque monstra junxerit libidine
Mirus amor, juvet ut tigres subsidere cervis,
Adulteretur et columba miluo,
Credula nec ravos timeant armenta leones,
Ametque salsa levis hircus aequora.

spread them before the sun: they shall not be gathered nor be buried; they shall be as dung on the face of the earth." Horace does not take account of the apotheosis of Romulus, which he himself refers to elsewhere (C. iii. 3. 16). Porphyrion, on the authority of Varro, says the tomb of Romulus was behind the Rostra.

15. *expediat*] This belongs to 'carere;' 'what may be our best course, that we may be set free from these wretched sufferings,' where the Greeks would express or (more commonly) understand ὥστε. The story of the Phocaeans abandoning their city when Harpagus was besieging it, and declaring that they would not return till a bar of iron they threw into the sea should float, is told by Herodotus (i. 165). It must have been familiar to educated men, and the form of oath may have become proverbial. 'Exsecrata' is used in a middle sense, 'binding themselves under a curse,' ἐποιήσαντο ἰσχυρὰς κατάρας. So, 'agros' is governed by 'profugit' not by 'exsecrata.' "Praeeuntibus exsecrabile carmen sacerdotibus jure jurando adacti" (Liv. xxxi. 17).

23. *Sic placet*] 'Placetne?' a usual formula. The poet fancies himself addressing the citizens. 'Habet suadere' is another Greek construction, πείθειν ἔχει.

[27. *conversa domum*] 'Turned homewards' indicates a change in the 'lintea' for the purpose of causing a change in the direction of the course, which is homewards, as it was at first from home. 'Conversa' alone with 'signa' or 'lintea' expresses a change in direction. Caesar, B. G. i. 25; ii. 26.—'Matina cacumina:' see C. i. 28. 3.]

[31. *Mirus amor, juvet ut*] 'A passion so strange that tigers will delight,' &c. This is a common position of a Latin adjective followed by 'ut.' 'Mirus' is emphatic without the addition of 'ita.'—'Adulteretur' is probably the passive, though it is generally taken as a deponent verb.]

33. *ravos*] C. iii. 27. 3 n. This is the reading of the oldest MSS., the Berne and Blandinian. Many have 'flavos;' others 'saevos;' Lambinus 'fulvos.' "Levis hircus amet," "the goat become sleek, and love the salt water."

Haec et quae poterunt reditus abscindere dulces
Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
Inominata perprimat cubilia.
Vos quibus est virtus muliebrem tollite luctum,
Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus: arva, beata
Petamus arva divites et insulas,
Reddit ubi Cererem tellus inarata quotannis
Et imputata floret usque vinea,
Germinat et nunquam fallentis termes olivae,
Suamque pulla ficus ornat arborem,
Mella cava manant ex ilice, montibus altis
Levis crepante lympha desilit pede.
Illic injussae veniunt ad mulctra capellae,
Refertque tenta grex amicus ubera;
Nec vespertinus circumgemit ursus ovile,
Neque intumescit alta viperis humus.
Pluraque felices mirabimur, ut neque largis
Aquosus Eurus arva radat imbribus,

CARMEN XVII.

Franke considers this to be the latest of the Epodes, written with the ironical pur-se of making peace between the poet and Canidia, whom he had so unmercifully npooned, before the publication of the poems in which she figures. Certainly the cantation is not less severe than the diatribes. I do not think it necessary or feasible assign it a date, and am not disposed to agree with those who from v. 23, "Tuis pillus albus est odoribus," infer that this Epode was not written, and therefore the ok was not published, till Horace was advanced in years, or till after the composition C. iii. 14 (A.U.C. 729 or 730), because there he says his hair is beginning to turn rey. If his hair was perfectly black, it would only enhance the satire of the above sertion. The whole subject of this quarrel (as might be expected) is so obscure that t is useless to offer any conjectures upon it; but no one, I think, can read this Epode nd suppose that the affair was altogether fictitious. There is too much vigour and genial humour in these verses to admit of such a notion. Admitting therefore the existence in some shape of Canidia, I only deprecate the inferences derived from a too literal interpretation of particular expressions, as noticed in the former odes referring to this same woman (Ep. iii. 8 n.; v. Introd. &c.).

ARGUMENT.

I yield, I yield; I pray thee by Proserpine, by Diana, by thine own mighty spells, Canidia, cease thy charms; stay, stay thy wheel. Achilles had compassion upon Telephus, and healed him. He was entreated and gave back the body of Hector, and the matrons of Troy anointed him for burial. Circe restored the companions of Ulysses. Surely I have been punished enough, O thou that art loved of sailors and of hucksters! The complexion of youth is gone from me; my hair is white; I rest not day or night, and sighs give me no relief. I now believe what I once denied, that Sabine spells are shaking my breast, and my head is splitting with Marsic charms. What wouldst thou more? O sea and earth, I am on fire, like Hercules with Nessus' blood, and Aetna's everlasting flame. As a crucible filled with Colchian drugs thou wilt burn till I shall be consumed, and my ashes scattered to the winds. What death or what penalty awaits me? Speak, and I will offer a hundred oxen, or praise thy chastity in lying song. The brothers of Helen were entreated and gave the poet back his eyes; and do thou, for thou canst, loose me from my madness. Indeed thou art *not* debased by thy parents' sins; thou dost *not* scatter the new buried ashes of the poor; thy heart is kind, thy hands are pure, thy son is thine own, and thy births are no pretence.

Why waste thy prayers upon ears that are deaf as the rock lashed by the waves? To think thou shouldst publish and laugh with impunity at our mystic rites, and fill the town with my name! What profit then have I of the skill I have learnt? Thus shalt thou live with strength ever renewed for fresh endurance, as Tantalus vainly seeks to be at rest, Prometheus to be delivered from his vulture, and Sisyphus to plant his stone on the top of his mountain. Thou wilt seek death in every form, and it shall not come. I will bestride thee, and spurn the earth in my pride. What! must I, who can move images, bring down the moon or raise the dead,—I the mingler of love-charms,—must I see my spells of no avail for such as thee?

JAM jam efficaci do manus scientiae,
Supplex et oro regna per Proserpinae,
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Refixa caelo devocare sidera,
Canidia, parce vocibus tandem sacris
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nereïum,
In quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,

m jam] The repetition denotes
nd eagerness, 'see, see I yield.'
said 'dare manus' who give their
the chains of a conqueror. See
Aen. xi. 568): "neque ipse manus
dedisset." Caesar (B. G. v. 31):
n dat Cotta permotus manus; su-
ntentia Sabini." The speaker in-
roserpina and Hecate as the divi-
ith whom the witch has most
ication.

back. 'Volve' is too obviou
dation, and not required.

8. *Movit nepotem*] Teleph
of Mysia, was wounded and
healed by Achilles, the son of
so grandson of Nereus. Prop
to the story (ii. 1. 63):

"Mysus et Haemonii juvenis
vulnus
Senserat, hac ipsa cu
opem."

Postquam relictis moenibus rex procidit
Heu pervicacis ad pedes Achilleï.
Setosa duris exuere pellibus
Laboriosi remiges Ulixeï
Volente Circa membra; tunc mens et sonus
Relapsus atque notus in vultus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit juventas et verecundus color
Reliquit ossa pelle amicta lurida;
Tuis capillus albus est odoribus;
Nullum ab labore me reclinat otium;
Urget diem nox et dies noctem, neque est
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina

ἤλειψαν λίπ' ἐλαίῳ. 'Homicidam' is a literal version of *ἀνδροφόνον*, the Homeric epithet for Hector. The rhythm of the line in which it occurs is without a precedent in Horace.

16. *Laboriosi*] This epithet is repeated from the last Epode (v. 60). In the next verse most editors since Bentley have followed his example, and given the Latin rather than the Greek termination to Circe's name. Bentley founds his adoption of this form (which had before been so corrected by Broukhusius on Propert. ii. 7. 18) on the statement of Valerius Probus, whose authority, as he justly says, is of great weight, as being far anterior to any known MSS. of Horace. Probus says (p. 1446): "'E' nomina terminata Graeca sunt, ut Danae, Euterpe, Circe, Agave. In genitivo 'es,' in accusativo 'en;' hujus Danaes, hanc Danaen. Ablativum enim, quia Graecum est, non habent, et convertuntur. Sic ex 'e' litera 'a' facit et dicitur 'Circa,' unde est illud Horatii, 'volente Circa.'" Bentley adds, that in the Epodes, Satires, and Epistles, Horace uses the Latin forms, and in the Odes only the Greek, which might be expected.

18. *Relapsus*] This is the reading of most MSS. Three of the Berne have 'relatus,' which is Lambinus' reading and Cruquius'. Bentley says the MSS. are apt to vary between the compounds of 'lapsus' and 'latus.' Except the preponderance of MSS. authority, I do not see much reason for preferring either to the other.

19. *tibi, Amata*] Bentley thinks that by inserting 'o' between these words the sentence "quae prius languida et hiulca erat novas vires novamque juncturam acquirit." The quiet irony in the sentence gives it the best force. "Hoc urbanissima contumelia dicit" (Porph.). (Compare C. iii. 6. 30 n.) Bentley changes 'ossa' to 'ora,' quoting Julius Scaliger: "Quis dicat colorem reliquisse ossa? Non igitur debuit dicere ossa amicta pelle sed reliquisse pellem amicientem ossa;" and adding "nihil hac censura justius clariusve dici potest;" and going on to prove that men's bones do not blush, or if they do it is a disease which has escaped the notice of the profession, and more of the same sort. The MSS. all agree, and we may suppose the poor man to say that he is nothing but skin and bone and has lost his colour. Whether Horace does not sufficiently express this by the words as they stand, plain men may judge. On v. 23 see Introduction.

[23. *tuis—odoribus*] The 'odores' of Canidia, 'unguents' which had turned his hair grey.]

24. *ab labore*] This preposition is used like *ἀπό*, 'after,' and 'est' in the next verse like *ἔστι* for *ἔξεστι*.

28. *Sabella*] The Sabine, Pelignian, and Marsic women had credit above others for witchcraft. See S. i. 9. 29: "Namque instat fatum mihi triste, Sabella Quod puero cecinit divina mota anus urna." See below, v. 60, and Epod. v. 76. "Increpare: dirumpere, sive incitare" (Acron). ['Ergo negatum vincor' &c., means 'I am

Caputque Marsa dissilire nenia.
Quid amplius vis? O mare, o terra, ardeo,
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Virens in Aetna flamma; tu donec cinis
Injuriosis aridus ventis ferar
Cales venenis officina Colchicis.
Quae finis aut quod me manet stipendium?
Effare; jussas cum fide poenas luam,
Paratus expiare, seu poposceris
Centum juvencos, sive mendaci lyra
Voles sonari: Tu pudica, tu proba

d then to admit what I denied, that harms disturb' &c.] 'Nenia' is a charm, as in Ovid (A. A. ii. 102): ue cum magicis nenia Marsa Fast. vi. 142): "Neniaque in vo- arsa figurat anus." It is also used e for a night-song (C. iii. 28. 16); melancholy poetry of Simonides 38); and in its proper sense of a the dead (C. ii. 20, 21). Cicero ii. 24): "Honoratorum virorum

that such a word should have seded by one so unusual as 'vi

35. *Cales*] Bentley change the third person: to do whicl liged to change 'tu' into 't great detriment of the verse, a duce the possessive pronoun wh wanted. The received reading least as Porphyrion, who sa mulierem officinam venenor dixit," and so we must take i

Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vicem
Fraterque magni Castoris victi prece
Adempta vati reddidere lumina.
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Neque in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.

substance of what he promises to say in her praise, placing her, like Ariadne and other virtuous women, among the constellations.

42. *Infamis Helenae*] The story of Stesichorus losing his sight as a punishment for a libel on Helen, and recovering it after writing an apology and recantation, has been referred to C. i. 16, Introduction. Other writers attribute the restoration to Helen herself, Horace to her brothers. The story is mentioned, besides Plato, by Isocrates (Helen. Encom. c. 28), Chrysostom (Orat. ii. p. 77), Pausanias (iii. 19), Suidas (sub verbo), Lucian (Ver. Hist. ii. 15). Other writers refer to Stesichorus' recantation or palinode, as it is called, most of whom are mentioned in Bergk's note on the only fragment of it that has been preserved. There can be no doubt Horace was well acquainted with the whole poem. Why he should have a different version of the story from that of others who must also have known it does not appear. The poem must have contained a prayer to the Dioscuri. Much has been written on the subject by modern scholars, some of whom are mentioned by Estré. Acron attributes the blinding and the restoration to the brothers, but he evidently only follows Horace, while professing to explain him. Instead of 'vicem,' nearly all the MSS. appear to have 'vice.' Dacier prefers 'vicem,' which he says is found "dans quelques manuscrits," but he does not mention which they are. Bentley knew of only one, which is quoted by Torrentius, but on the authority of that one he adopts 'vicem,' I think rightly. Fea mentions four other MSS., but no diligence is sufficient to trace Fea's MSS., for he gives a very imperfect list of them. He opposes 'vicem' very sharply, and nearly all the editors read 'vice.' 'Vice' and 'prece' form an ill-sounding ὁμοιοτέλευτον. Professor Key (Lat. Gr. 917 n.), referring to the independent use of 'vicem,' says it is perhaps the equivalent in form and meaning of the German 'wegen' [as 'deinetwegen' 'on thy account,' 'à cause de toi']. It occurs repeatedly in Livy, as Bentley has shown. [Ritter and Keller have 'vice.'] There is a like usage in χάριν and μοῖραν, which occur together in a fragment of Simonides (περὶ γυναικῶν, 103. Fr. 6 Bergk):—

ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῇ
κατ' οἶκον ἢ θεοῦ μοῖραν ἢ ἀνθρώπων χάριν.

45. *potes nam*] This is a common formula in entreaties both in Greek and Latin. Of what follows Porphyrion says, "urbanissime obscura dicitur ironia: in contrarium namque accipienda haec: quis enim sic laudet qui simpliciter agit? 'o quae non es sordidi generis! nec ossa humana ad maleficia colligis!' et reliqua." This sufficiently explains the spirit of the passage (see Argument), and what is meant by 'novendiales dissipare pulveres.' It appears, if we are to believe the old commentators, to have been the practice to bury the ashes nine days after death. Servius (on Aen. v. 64) says the body was kept at home seven days, on the eighth it was burnt, and on the ninth buried, and then he quotes this passage. Cruquius' Scholiast says as much, with a little variation as to the time of burning, which, he says, was on the third day; and this is more probable, at least as regards the poor, who could not afford the ointments necessary to preserve their dead any time (see Becker's Gallus, Exc. on the "Interment of the Dead"). Heyne, on the above passage of Virgil (which refers to the games instituted in memory of Anchises), and on v. 762 of the same book, may be consulted. Sacred ceremonies appear to have been observed (but we cannot suppose this was general) for nine days in honour of the dead (see besides Virgil, l. c., Stat. Theb. vi. 238 sqq.). But this has nothing to do with Horace's meaning, who says that the witch dug up the ashes of the dead immediately after their burial, while they were fresh and better suited on that account for magical ceremonies. The ashes of the poor are fixed upon, says Cruquius' commentator,

Tibi hospitale pectus et purae manus,
Tuusque venter Pactumeius, et tuo
Cruore rubros obstetrix pannos lavit,
Utcunque fortis exsilis puerpera.
  Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis,
Et Esquilini pontifex venefici
Impune ut Urbem nomine impleris meo!
Quid proderat ditasse Pelignas anus,

they were not watched as the rich ere. 'Novendiales' usually signi- ine days' continuance,' but in can- that meaning here. Hector was fter nine days (Il. xxiv. 784):

αρ μὲν τοί γε ἀγίνεον ἄσπετον
ν·
ὅτε δὴ δεκάτη ἐφάνη φαεσίμβροτος
ς
ότ' ἄρ' ἐξέφερον θρασὺν Ἕκτορα
ρυχέοντες.

than any of them. But the and the editions of the fifteen knew nothing of that word, founded on a filthy notion, thou fenders think it a clever joke. jects this filthy interpretation a Partumeius in his own way. meius' is a Roman name, as shown from the jurists and i Ven. has 'pactum ejus,' and th to be the reading of all the e scended from the same stock a

Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent:
Ingrata misero vita ducenda est in hoc
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis,

;ies as if he were the priest who alone ı might attend them. As to the ıs Esquilinus, where the witches held nidnight meetings, see Ep. v. 100, i. 8. 8. [Ritter infers from com- this passage and Sat. i. 8 that this was written after the satire; but no just conclusion.]

Quid proderat ditasse] 'What good lid I get by spending money upon l Pelignian witches (i. e. to teach me ıft), and mingling for thee a more and potent draught? But, though ıuick and potent, yet the death that thee shall be slower than thou ıst have it.' There is another read- ̣uid proderit' and 'Si tardiora,' sup- by good MSS., and the first of the r the authority of Porphyrion, who ıe sense is uncertain; but he inclines ler it thus: 'What will it profit thee ı paid the witches for antidotes more ınd powerful than my charms? But,' Ie had the reading 'sed.' I am not that 'proderat' appears in any edi- fore Bentley's; but it has good MS. ity, and if the witch be speaking of the imperfect is preferable with Fea retains 'proderit' and 'si,' and 'votis' the witch's prayers. 'What profit me.... if a death awaits ower than I would have it?' For ıse we should have 'maneant.' The tions, Ven. and Ascensius', follow ıoliast in reading 'sed.' Lambinus e editors of his day have 'si.' I the reading and interpretation I iven, which is that of Bentley and and now of Dillenbr., who has been ıed. [Keller has 'proderit.'] 'In or this purpose.'

aboribus] The MSS. vary between bus' and 'doloribus.' The former stronger word of the two, and was y the reading of the Scholiasts, whom (Cruq.) explains 'suppetas' as ad novos dolores et labores per- s et poenas." 'Labores' is the sewhere used for the punishment of ıs (C. ii. 13. 38), and I think it has operly restored to the text. Ascen- ı it, but none I believe between him and Bentley. 'Infidus' and 'infidi' both have support from the MSS. But the latter has the best, according to Torren- tius, Bentley, and Orelli. Fea's references I cannot follow, but he reads 'infidus.' The old editions have 'infidus,' and I know of none but Torrentius' that has 'infidi' till Bentley's. As father and son each earned the epithet, it is not easy to judge in this conflict of authority to which of them it should be given. The poets of the Augustan age, in relating the punishment of Tantalus, refer only to that legend ac- cording to which, standing in the midst of water, with fruit-trees over his head ('be- nigna daps'), he is not able to reach either. The other story, followed by Pindar and the Greek poets, of a great stone suspended over his head and ever threatening to fall on him, the Roman poets do not allude to. But Cicero does, and only to that (de Fin. i. 18; Tusc. Disp. iv. 16). In the Barberini Palace at Rome there is a rilievo contain- ing a very striking group of the three suf- ferers, Ixion, Sisyphus, and Tantalus, in which the last is represented with a stream of water pouring from his hands, which are joined and raised to his mouth. The expression of pain and disappointment approaching to despair is admirably repre- sented, to judge by the engraving given by Spence. In the same group Sisyphus is represented as carrying a huge stone on his shoulders up a steep mountain, which seems to agree with Ovid's expression: "Aeoliden saxum grave Sisyphon urget" (Met. xiii. 26). There is however but one story about Sisyphus' punishment, which Horace refers to (C. ii. 14. 20) as a 'longus labor.' Nor is he inconsistent in respect to Prometheus, whom in C. ii. 13. 37, 18. 35, he places in Tartarus. The story, as related prophetically by Hermes in Aes- chylus' play (P. V. 1016 sqq.), is, that the Scythian rock on which Prometheus was first bound by Hephaestus was struck down, with him upon it, by Zeus into Hades, and that he was brought thence after a long time (μακρὸν μῆκος ἐκτελευ- τήσας χρόνου) to undergo upon earth the punishment awarded to Tityos in hell, of having his liver devoured by an eagle.

Y

Optat Prometheus obligatus aliti,
Optat supremo collocare Sisyphus
In monte saxum; sed vetant leges Jovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere,
Frustraque vincla gutturi nectes tuo
Fastidiosa tristis aegrimonia.
Vectabor humeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae.
An quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere lunam vocibus possim meis,
Possim crematos excitare mortuos
Desiderique temperare pocula,
Plorem artis in te nil agentis exitus?

tturi nectes tuo] Authority seems r of 'innectes.' But nevertheless lits 'nectes' with Bentley, who race, if he had written 'innectes,' ave said 'vinclis' and 'guttur.' INNECTES might easily, as Orelli read 'gutturi innectes;' but he is

And Hypsipyle says of Mede roid. vi. 91):—

"Devovet absentes simulac
figit,
Et miserum tenues in jecur

78. *Deripere*] The varia

[redacted]

Q. HORATII FLACCI

SATIRARUM

LIBER PRIMUS.

SATIRE I.

The professed purpose of this Satire, or that with which Horace seems to have begun, may be gathered from the first two lines. Discontent with the condition that Providence has assigned them; disappointment with the position many years' labour and perhaps dishonesty have gained them; envy of their neighbours' circumstances, even if they are worse than their own; dissatisfaction in short with what they have and are, and craving for something they have not and are not,—these are features common to the great majority of men. For this vice of discontent the Greeks had the comprehensive name *μεμψιμοιρία*. It affords a wide field for satire, and could only be touched lightly, or in one or two of its many parts, in the compass of one short poem. It will be seen that after propounding the whole subject in the shape of a question to Maecenas, Horace confines himself to one solution of it, and that, it must be admitted, not the most comprehensive (see notes on vv. 28, 108). Nor has he managed the connexion between his question and the only answer he gives it with very great skill. Avarice is the only reason he assigns for the universal disease, and any one will see that hereby he leaves many untouched who are as culpably restless as the avaricious, but not in their sordid way. However, when he is upon this subject he writes, as he almost always does, with elegance and truth, and this is among the most popular of Horace's Satires.

The chronologists extract a date from the verses 114, 115:

> "Ut, quum carceribus missos rapit ungula currus,
> Instat equis auriga suos vincentibus, ——"

which are a little like the last three verses in the first Georgic of Virgil:

> "Ut cum carceribus sese effudere quadrigae,
> Addunt in spatia, et frustra retinacula tendens
> Fertur equis auriga, neque audit currus habenas."

These verses Horace is said to have imitated; and as this Georgic is supposed by some writers to have been published A.U.C. 719, the Satire could not have been written before that year. But even if 719 be correctly assigned as the date of the first Georgic, which there are no sufficient arguments to prove, it is not at all impossible that the above verses are imitated by both poets from some common original, as Orelli suggests. The likeness is not great.

The Satire is put first in the order of this book, not as an introduction as some say (of which it bears no signs), but because it is addressed to Maecenas.

HORATII FLACCI

ARGUMENT.

s, why is it that no man is content with his own lot, but every one
our? The weary soldier envies the trader; the trader on the st
the soldier; the jurisconsult, impatient of his early client, envies th
who dragged up to town by a law suit envies the inhabitants of
is no end to the instances. Well, suppose some god were to offer
and bid them change places,—they would refuse it! What hinders
ven from visiting these murmurers, and the ears of Jove being clos
for ever? But to be serious (though truth may be told in jest),
man, the cheating host, the soldier, the venturous trader, pretend
is to secure a provision for old age, like the ant provident of the fu
ires when the winter comes, and enjoys her store; while winter and su
and waves obstruct not your pursuit of wealth. What is the use
you hide like a coward in the ground? "O, but if you take from
educe it to nothing." Be it so; but if you do not, what charm has
If you thresh thousands of bushels of corn, you cannot eat more than
hat carries the bread eats no more than he who carries none. Live
s of nature, and a hundred acres are as good as a thousand. "B
nt to take what you want from a huge heap!" Nay, I do not se
s are not as good as your barns, if I can take as much from my s

Qui fit, Maecenas, ut nemo quam sibi sortem
Seu ratio dederit seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
"O fortunati mercatores!" gravis annis
Miles ait multo jam fractus membra labore.
Contra mercator, navem jactantibus Austris:
"Militia est potior. Quid enim, concurritur: horae

1. *quam sibi sortem*] See note on C. 9. 14, as to 'sors' and 'fors.' These two e opposed as effect and cause, the condi- on and that which produces it. 'Fors' d 'ratio' are opposed as accident and sign,—that which a man cannot help, d that which he carves out for himself. ic. ad Att. xiv. 13. 3.]

2. *illa*] Fea quotes several MSS. which ve 'ulla' for 'illa,' and he adopts that ading as 'elegantius et plenius vulgato,' oting Cicero in Verr. Act. ii. 5, c. 3: Neque ego ullam in partem disputo," here he says 'ullam' is for 'alterutram.' ut Cicero means that he in no way dis- ites the fact. 'Illa' is better than 'ulla' every way, particularly, as Orelli says, referring to 'quam.'

3. *laudet*] 'Laudare' is 'felicem prae- care,' μακαρίζειν. It is repeated below, 9, and in v. 109, where it occurs in mbination with, and as equivalent to, robare.' Heindorf quotes Silius (i. 395): Felix heu! nemorum et vitae laudandus acae;" (iv. 260) "laudabat leti juve- m." So Cicero (de Am. c. 71) says, Ex quo illorum beata mors videtur, rum vita laudabilis."

— *laudet diversa sequentes*] This is briefly pressed for 'sed quisque laudet,' as Hein- rf remarks. The irregularity is almost perceptible; the absence of a nominative so little felt in such a position that any nguage will allow of its omission. See lato) Rep. ii. p. 366 D): τῶν γε ἄλλων δεὶς ἑκὼν δίκαιος ἀλλ' ὑπὸ ἀνανδρίας— έγει τὸ ἀδικεῖν ἀδυνατῶν αὐτὸ δρᾶν. In e transition from negative to positive atements, the positive element which is ntained in the former is often carried on the mind so as to affect the latter, as in ose sentences which are coupled by 'nec' d 'et,' οὔτε and τε.

4. *gravis annis*] I see no reason for lopting, with Orelli, Jahn's limitation, Significat poeta non annos vitae sed an- s militiae." Virgil says (Aen. ix. 246): Hic annis gravis atque animi maturus letes." 'Gravis' is one of the common- t words applied to old age, and βαρύς is equally common in the same sense. That Augustus' soldiers got their discharge before they were fifty is nothing to the purpose. A hard-worked soldier would feel the advance of age sooner than a man of peace and ease. Horace, in his own campaigning, had heard many a veteran no doubt grumbling at his condition; and if he wrote 'annis,' he meant age, not service. Lucan puts such complaints into the lips of Caesar's soldiers (v. 273 sqq.):

"—— Finis quis quaeritur armis?
Quid satis est, si Roma parum? jam respice canos,
Invalidasque manus, et inanes cerne lacertos.
Usus abest vitae: bellis consumpsimus aevum."

'Armis' is a conjectural reading which some editors have adopted, and Heindorf says it is specious (schmeichelnd), but it is not general enough to be admitted, and the MSS. are unanimously against it. ['Fractus membra:' see C. i. 2. 31 n.]

7. *Quid enim, concurritur*] I have not inserted the usual note of interrogation after 'enim.' 'Quid' and 'quid enim' are each used as introductory to something that illustrates, or explains, or accounts for what has just been said. They introduce an example, or they carry on an argument, or something of that sort. It is not difficult to see how that conventional sense may have become connected with the word 'quid,' but to explain it by an ellipse, as "quid est enim quod contradici queat? nonne concurritur?" (Heindorf,) and so to point the words as to indicate that meaning, even if that explanation were correct, which I doubt, is no more desirable than to break up any other sentence and reduce it to its possible elements. Any language would be spoilt by such a process. (See C. ii. 18 23 n.) What Orelli says, that in Cicero the formula 'quid enim' is always followed by another question, only shows how little necessity there is for interrupting the sentence as he does, by an interrogation after those words. Fea's reading,

Iomento cita mors venit aut victoria laeta."
\gricolam laudat juris legumque peritus,
'ub galli cantum consultor ubi ostia pulsat.
lle datis vadibus qui rure extractus in urbem est

i?' which was suggested to Lam-
y a friend of his, and which he
ut supposed it to want authority,
ıas since been supplied by four of
ISS., is as bad as possible. Acron
following note "quid enim: quare
t est comicum," from which it is
his reading was 'quidni?' Whe-
it be so or not, the reading is a bad

omento cita mors venit] 'Horae
co' is a common phrase in Livy and
riters. Horace has 'puncto mobilis
(Epp. ii. 2. 172). 'Punctum' is per-
little more precise than 'momen-
hich signifies the progress of time,
conventionally its smallest division.
raws a distinction between them
. c. 56. 2): "quod momentum,
mo temporis punctum aut beneficio
ut vacuum laude?" Lambinus, on
hority of four of his MSS., but

de omni denique aut officio,
referretur." The same he
practice of P. Crassus, Ti.
and Scipio, all Pontifices
gave their advice on the Jus
and matters not only of law
vate interest, on all questions
and religion. At the time H
the Jus respondendi, whatev
(Puchta, i. 559. 1st ed. In
'Jurisconsultus,' Dict. Ant.),
blished, and the number of th
legal advice was probably lar
were always distinct from t
and teachers, and 'advocati,
who were paid for their servic
'oratores,' though the 'cons
times was an 'orator' or 'patr
is included in the word 'age
Cicero above. If we are to
statement of Horace, and an
same effect (Epp. ii. 1. 103).

[redacted]

Solos felices viventes clamat in urbe.
Cetera de genere hoc, adeo sunt multa, loquacem
Delassare valent Fabium. Ne te morer, audi
Quo rem deducam. Si quis Deus, "En ego," dicat,
"Jam faciam quod vultis: eris tu, qui modo miles,
Mercator; tu, consultus modo, rusticus: hinc vos,
Vos hinc mutatis discedite partibus: Eia!
Quid statis?" nolint. Atqui licet esse beatis.
Quid causae est merito quin illis Jupiter ambas
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat votis ut praebeat aurem?
Praeterea ne sic, ut qui jocularia, ridens
Percurram (quamquam ridentem dicere verum
Quid vetat? ut pueris olim dant crustula blandi
Doctores elementa velint ut discere prima);
Sed tamen amoto quaeramus seria ludo.
Ille gravem duro terram qui vertit aratro,

[13. *Cetera de genere hoc*] This expres-on, says Ritter, shows that Horace was ₍ah from the reading of Lucretius; and is a fair suggestion. Ritter refers to ucretius iv. 460, 742, and other pas-ges.]

14. *Delassare valent*] Though 'delasso' es not occur elsewhere, there is no reason suspect the word or to alter it. The in-sive force of 'de' is well added to sso.' It corresponds to κατά, which has same force. By making 'adeo sunt lta' parenthetical, the construction is in. Acron says that Fabius was a Ro-n 'eques' of Narbo, who wrote some ks on the Stoic philosophy; that he of Pompeius' party, and that he often puted with Horace, whence he calls 'loquax;' which looks very like an ention derived from the text. Por-rion and Cruquius' Commentator both the same story, and the former gives the cognomen Maximus. Supposing to be the Fabius we meet with below 134), we learn nothing more of him n that passage. One of the Scholiasts mm. Cruq.) there calls him a 'juris-sultus,'—probably invented, Estré says, n the word 'judice,' though no two rds could be much more different in ning,—and adds that he was detected dultery. ['Valere' with an infinitive sual in Horace, S. i. 9. 39, &c.]

5. *Si quis Deus*] This is not a Roman of speaking, but Greek, εἰ δαίμων τις. 'En ego' does not belong to 'faciam,' but is absolute: 'Here am I.' 'Eia' is an exclamation of haste, 'Away!' 'Nolint,' 'they would not' (οὐκ ἐθέλοιεν ἄν), is the apodosis to 'si quis Deus dicat.' Compare S. ii. 7. 24: "Si quis ad illa deus subito te agat, usque recuses." A small number of MSS. and editions have 'nolunt,' which is clearly wrong.

21. *Iratus buccas inflet*] An obvious but not very reverential representation of passion. Heindorf quotes Dem. de F. L. p. 442: διὰ τῆς ἀγορᾶς πορεύεται θοιμάτιον καθεὶς ἄχρι τῶν σφυρῶν, ἴσα βαίνων Πυθοκλεῖ, τὰς γνάθους φυσῶν.

27. *Sed tamen amoto*] 'Sed,' 'sed tamen,' 'veruntamen' are often used, and especially by Cicero, not to express opposition but after a parenthesis or digression, as here and C. iv. 4. 22. See for another instance, Cic. in Verr. (ii. 3. 2): "Atque ego hoc plus oneris habeo quam qui ceteros accusarunt, si onus est id appellandum quod cum laetitia feras et voluptate, veruntamen ego hoc amplius suscepi quam ceteri."

28. *Ille gravem*] The cause of that discontent which was spoken of at the beginning is here traced to the love of money, each man thinking that his neighbour is getting it faster than he is, and wishing therefore to change places with him. But Horace does not mean that to be the only solution of the universal discontent. That would be absurd, and one at least of his own examples would contradict his theory,

'erfidus hic caupo, miles, nautaeque per omne
udaces mare qui currunt, hac mente laborem
ese ferre, senes ut in otia tuta recedant,
iunt, quum sibi sint congesta cibaria: sicut
'arvula, nam exemplo est, magni formica laboris
)re trahit quodcunque potest atque addit acervo,
luem struit haud ignara ac non incauta futuri.
luae, simul inversum contristat Aquarius annum,
Ton usquam prorepit et illis utitur ante
luaesitis sapiens; quum te neque fervidus aestus
)emoveat lucro, neque hiems, ignis, mare, ferrum,

sconsultus, who did not pursue his s vocation for pay. He therefore r limits his ground a little, and pon that which he supposes to be t prevalent cause of discontent; h his ground he changes his ex- There is no reason, therefore, to the reading 'perfidus hic caupo,' as caused the critics a vast deal of ever sinc Markland first suggested was wrong. Orelli has quoted nine t conjectural readings, not one of eems to me to have any merit. Fea

Horace means; but the ant i the winter, and lays up no s house for that season, though more common than to suppos does. These animals work har warmer months of the year, b they gather is consumed winter. 'Quae' is opposed to 'now she.' 'Inversum annu pounded of the two notions caelum' and 'mutatum annum enters Aquarius in the middle Virgil uses the word 'contrist

[redacted]

Nil obstet tibi dum ne sit te ditior alter.
Quid juvat immensum te argenti pondus et auri
Furtim defossa timidum deponere terra?
"Quod si comminuas vilem redigatur ad assem."
At ni id fit quid habet pulchri constructus acervus?
Milia frumenti tua triverit area centum,
Non tuus hoc capiet venter plus ac meus: ut si
Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias quam
Qui nil portarit. Vel dic quid referat intra

e second person is used to give force to language. The self-deceiver is con-nted with his own illustration.

42. *Furtim*] Orelli says that 'furtim' longs only to 'defossa;' but 'defossa de-nere terra' cannot be taken too closely gether, as Dillenbr. justly remarks.

43. *Quod si comminuas*] The miser is upposed to interrupt, and say, "but if you were to take from it, it would soon dwindle to a paltry 'as.'" Bentley and some others put a comma after 'quod,' and make the same person speak the whole. Though 'quod' is always the neuter of the relative, whether it be translated 'that,' 'because,' or 'but,' here it is "used to connect a new sentence with what precedes" (Key's L. G. 1454 *i*), and is not connected with 'pondus' as its antecedent. [I think it is: but the explanation is right.]

45. *Milia frumenti*] 'Modiorum' must e supplied. As to 'millia,' 'mille,' see S. . 3. 197 n. On 'area,' see C. i 1. 18 n. Triverit,' 'suppose that it threshes.' On is concessive use of the subjunctive, see ey's L. G. 1227 b. The practice of putng a note of interrogation in such sennces as this is bad. The older editions nerally have it. See Cic. in Verr. Act. 3. 2: "Furem aliquem aut rapacem cusaris: vitanda tibi semper erit omnis aritiae suspicio," &c., with Long's note d Heindorf's on this passage. Similar nstructions are S. 10. 64: "Fuerit Luius inquam Comis et urbanus; fuerit atior—sed ille," &c. S. 3. 15: "De-s centena dedisses:—quinque diebus nil t in loculis." Epp. i. 1. 87: "Lectus nialis in aula est; Nil ait esse prius, lius nil coelibe vita." Epp. i. 6. 29: Vis recte vivere: quis non?" v. 31, irtutem verba putas ut lucum ligna: ve ne portus occupet alter." Horace s the ablative 'hoc' for 'propter hanc n' in other places. S. i. 3. 93: "Minus c jucundus amicus Sit mihi?" 9. 7, "Hic ego, Pluris hoc mihi semper eris." See the passage of Cicero quoted on v. 27. Lambinus says, incorrectly, that 'hoc' is to be taken δεικτικῶς, 'by so much,' "verbi gratia, pilo et similibus." 'Plus ac' occurs again S. i. 6. 130, "victurum suavius ac si." S. i. 10. 34, "non ligna feras insanius ac si." S. i. 10. 59, "Mollius ac si quis." S. ii. 3. 270, "Nihilo plus explicet ac si Insanire paret." Cicero likewise uses 'ac' with the comparative (Ad Att. xiii. 2), "Diutius abfuturus ac vellem." See Key's L. G. § 1439. 'Plus quam' occurs immediately below. The scene that follows is that of a rich man's household preceding him to the country, a pack of slaves (venales), some carrying provisions and particularly town-made bread in netted bags (reticula), and others with different burthens, and some with none at all. The man who carried the bread would not get any more of it on that account when the rations were given out, but all would share alike. ['Venales' may mean a gang of slaves for sale: Krüger.]

49. *quid referat—viventi*] This is a very natural construction. 'Rĕfert' is 'rem fert' (Key's L. G. 910), and the construction 'mea,' 'tua,' &c., 'refert,' is no more, as Professor Key shows, than a corruption of 'meam,' 'tuam,' &c., 'rem fert.' So 'magni refert' is 'rem magni fert,' 'it brings with it a matter of great price' and 'refert viventi' signifies 'it brings something that concerns him who lives,' that is, it affects him, and 'quid refert' is 'wherein does it affect him?' The bounds of nature can only be explained relatively. Artificial wants are natural wants in some conditions of life, but this second nature also has its limits, which there are few that do not transgress who can. The man who can live upon the produce of a hundred acres might live upon fifty and still satisfy the wants of nature, though in some conditions of society, in which the wants of

[N]aturae fines viventi jugera centum an
[M]ille aret? " At suave est ex magno tollere acervo."
[D]um ex parvo nobis tantundem haurire relinquas,
[C]ur tua plus laudes cumeris granaria nostris?
[U]t tibi si sit opus liquidi non amplius urna,
[V]el cyatho, et dicas, " Magno de flumine malim
[Q]uam ex hoc fonticulo tantundem sumere." Eo fit
[P]lenior ut si quos delectet copia justo
[C]um ripa simul avulsos ferat Aufidus acer.
[A]t qui tantuli eget quanto est opus is neque limo
[T]urbatam haurit aquam neque vitam amittit in undi[s.]
[A]t bona pars hominum decepta cupidine falso,

[b]ecome confused with the wants of he would find it hard to do so; fault lies in a great degree, though rely, with the social laws or habits create that difficulty. The case l is that of a man who professes to live reasonably, and has greater than a reasonable mode of life re- What value, Horace asks, has the for the owner? The answer (in- l as usual by 'at') sounds irra- nd even extravagant, but it is the

would have done it if I could, is past.' Heindorf defends '... 'violens Aufidus' (C. iii. 3... sents the copious stream, ... Horace's purpose to represent as well as broad. Swinburne the two Sicilies,' vol. i. p. 16... river, which he visited in th... 1778, " there was but little wa... that whitish and muddy; b... wideness of its bed, the sandb... tresses erected to break the

[redacted]

"Nil satis est," inquit; "quia tanti quantum habeas sis."
Quid facias illi? Jubeas miserum esse, libenter
Quatenus id facit; ut quidam memoratur Athenis
Sordidus ac dives, populi contemnere voces
Sic solitus: "Populus me sibilat; at mihi plaudo
Ipse domi simul ac nummos contemplor in arca."
Tantalus a labris sitiens fugientia captat
Flumina .... Quid rides? mutato nomine de te
Fabula narratur: congestis undique saccis
Indormis inhians et tamquam parcere sacris
Cogeris aut pictis tamquam gaudere tabellis.
Nescis quo valeat nummus? quem praebeat usum?
Panis ematur, olus, vini sextarius, adde
Quîs humana sibi doleat natura negatis.

See Terence (Eun. i. 2. 43): "Nam hic quoque bonam magnamque partem ad te attulit." A. P. 297: "Bona pars non ungues ponere curat." On 'cupido,' see C. ii. 16. 15 n.

62. *tanti quantum habeas sis*] This appears to have been a proverb. Lambinus quotes Plutarch (*περὶ φιλοπλουτίας*, c. 7) *ταῦτα γάρ ἐστιν ἃ παραινοῦσι καὶ διδάσκουσι· κέρδαινε καὶ φείδου καὶ τοσούτου νόμιζε σαυτὸν ἄξιον ὅσον ἂν ἔχῃς.* Jacobs (Lect. Ven. p. 383) has restored the last words thus as taken from some comic poet:—

κέρδαινε, φείδου, καὶ τοσούτου γ' ἄξιον
νόμιζε σαυτὸν .... ὅσον ἂν ἔχῃς.

Jacobs also refers to Seneca (Ep. 115. 14), "Ubique tanti quisque quantum habuit fuit," which is taken from a tragic poet of Greece. Two verses of Lucilius are quoted by the Scholiast on Juvenal, iii. 143 ("Quantum quisque sua nummorum servat in arca Tantum habet et fidei"):—

"Aurum atque ambitio specimen virtutis ubique est;
Tantum (quantum?) habeas tantum ipse sies tantique habearis."

63. *illi*] 'Such a man as this;' but Bentley, taking it to refer to 'pars,' reads 'miseram' on his own conjecture. Orelli quotes one MS. in its favour. 'Quatenus' signifies 'since,' not 'quamdiu,' as Acron says and others following him. See C. iii. 24. 30. The story that follows may have been picked up by Horace at Athens or invented by him. Acron says it refers to Timon, who hating man retired to his money-bags for consolation, which is nonsense; but Lambinus has repeated it. [The construction 'Quid facias illi?' 'what would you do with such a man?' is common; and the ablative is also used in the same sense.]

69. *Quid rides*] The miser is supposed to laugh at Horace's trite illustration and the solemn way it is announced; perhaps, Orelli says, in imitation of some poet of the day, but I think more likely from his own head. [Wieland in his translation of the Satires explains 'Quid rides,' thus. The covetous man smiles when Horace solemnly begins to talk of silly stories which nobody at that time believed. See Cicero, Pro Cluentio, c. 61, Juvenal, Sat. ii. 149. But the Satirist shows him the application of the fable.] This version of the legend of Tantalus is taken from Homer (Odyss. xi. 582). Pindar (Ol. i. 57) and other poets give a different one, that a stone was kept always hanging over and threatening to fall upon him. See Euripides, Orest. v. 5; Lucretius, iii. 993 sq. See also Epod. xvii. 66 n.

71. *tamquam parcere sacris*] This appears to have been a proverbial expression. Compare Isocrates (Panath. c. 66): *τῶν μὲν γὰρ Ἑλληνίδων πόλεων οὕτως αὐτοῖς ἀπέχεσθαι σφόδρα δεδογμένον ἦν ὥσπερ τοῖς εὐσεβέσι τῶν ἐν τοῖς ἱεροῖς ἀνακειμένων.* See also S. ii. 3. 109 sq.: "Nescius uti Compositis metuensque velut contingere sacrum?"

[73. Ritter writes this line without the (?), and perhaps he does right.]

74. *sextarius*] See v. 54 n. A 'sextarius' of wine would be quite enough for one temperate man's consumption in a day. [Ritter writes 'holus.']

ı vigilare metu exanimem, noctesque diesque
ırmidare malos fures, incendia, servos
e te compilent fugientes, hoc juvat? Horum
mper ego optarim pauperrimus esse bonorum.
At si condoluit tentatum frigore corpus,
ıt alius casus lecto te adfixit, habes qui
lsideat, fomenta paret, medicum roget ut te
ıscitet ac gnatis reddat carisque propinquis."
on uxor salvum te vult, non filius; omnes
icini oderunt, noti, pueri atque puellae.
iraris, quum tu argento post omnia ponas,
nemo praestet quem non merearis amorem?
a si cognatos, nullo natura labore
nos tibi dat, retinere velis servareque amicos,
felix operam perdas, ut si quis asellum
Campo doceat parentem currere frenis?

ompilent] See v. 121. 'Compi- ıns 'to rob.' Asconius, commonly eudo-Asconius, explains the word 67 (Cic.Verr. ii. 1. 13): 'Pilos per- ıic fraudaverit furto ut ne pilos

Seneca (Ep. 67): "Ago grat quod me lectulo affixit;" an Verr. Act. ii. 5. 7): "Pater g jam diu lecto tenebatur."

85. *pueri atque puellae*] Th

Denique sit finis quaerendi, quumque habeas plus
Pauperiem metuas minus et finire laborem
Incipias, parto quod avebas, ne facias quod
Ummidius quidam, non longa est fabula, dives
Ut metiretur nummos; ita sordidus ut se
Non unquam servo melius vestiret; adusque
Supremum tempus, ne se penuria victus
Opprimeret metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.
"Quid mi igitur suades? ut vivam Maenius aut sic

92. *quumque habeas plus*] This is the reading of all the MSS. Some editors have adopted 'quoque' on the conjecture of Muretus. 'The more you have you may fear poverty less,' would be an encouragement to hoarding instead of a dissuasion. What Horace says is, 'Since you have more than others, you should fear poverty less.' ['Denique,' 'to conclude,' 'kurz und gut,' or 'ut brevi praecidam,' as Ritter says.]

95. *Ummidius quidam*] The orthography of this name (for which the coined name Nummidius has been substituted by some to suit the occasion, and Fufidius by others, from the next satire, v. 12) is decided by Bentley from inscriptions and a passage from Varro (de Re Rust. iii. 3. 9), where one of this name is mentioned, who Bentley thinks may be Horace's Ummidius. He also says that a man so rich must have been very celebrated, and would not have been spoken of as 'a certain Ummidius;' and for this and other reasons he changes 'quidam' into 'qui tam' on his own conjecture. The end of this worthy was that he was murdered by one of his freedwomen (his mistress probably), who Horace says was as stout-hearted as Clytemnestra, the bravest of her family. 'Tyndaridarum' is masculine: 'Tyndaridum' would be the feminine form. The sons of Tyndarus, therefore, as well as his daughters, must be included, as Lambinus, Bentley, and others observe. 'Facias' is equivalent to *πράσσειν*, 'to fare.' ['Dives ut metiretur:' 'so rich that he measured, not counted his money.' This is a common formula, both in prose and verse; and Bentley's emendation is very bad. See Epod. xvi. 31.]

97. *adusque*] Forcellini gives only two other instances of this word from writings of Horace's day. Virgil (Aen. xi. 262), "Menelaus adusque columnas Exsulat," and Horace himself (S. i. 5. 96), "adusque Bari moenia piscosi." It is only an inversion of 'usque ad,' 'every step to.'

101. *ut vivam Maenius*] The construction is the same as "discinctus aut perdam nepos" (Epod. i. 34 n.). Maenius and Nomentanus appear to have been squanderers of money and good livers, according to the obvious meaning of this passage, which the Scholiasts mistaking make Maenius a sordid fellow and Nomentanus a prodigal. They are united again in S. i. 8. 11; ii. 1. 22, where the former appears under the name Pantolabus, one who lays his hands on any thing he can get. He spent his money and turned parasite. This is in accordance with what the Scholiasts Acron and Comm. Cruq. affirm on Epp. i. 15. 26:—

"Maenius ut rebus maternis atque paternis
Fortiter absumptis."

But on S. i. 8. 11 they tell a different story, and say that the real name of Pantolabus was Mallius, to which Acron and Porphyrion add Verna, whether as a description or a cognomen is uncertain. Comm. Cruq. for 'Verna' has 'Scurra.' It has been proposed accordingly to change Maenius into Mallius in the above Epistle. (Heusdius, Studia Crit. in C. Lucilium, p. 230.) But we had better admit some confusion to exist in the Scholiasts' statements or text. Both Maenius and Nomentanus are names used by Lucilius for characters of the same kind, and Horace may have only borrowed the names to represent some living characters whom he does not choose to mention. Nomentanus (whom the Scholiasts on this passage call L. Cassius) was the name of one of the guests at Nasidienus' dinner (S. ii. 8. 25), and the Scholiasts tell us a story of the historian Sallust hiring his cook for an enormous sum of money. Cruquius' Commentator (on the passage last quoted) says he was a 'decumanus,' one who farmed the 'decumae,' and therefore an 'eques'

Jt Nomentanus?" Pergis pugnantia secum
'rontibus adversis componere: non ego avarum
Quum veto te fieri vappam jubeo ac nebulonem.
Est inter Tanaïn quiddam socerumque Visellî.
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.
llue unde abii redeo, nemo ut avarus
e probet ac potius laudet diversa sequentes,
Quodque aliena capella gerat distentius uber
'abescat, neque se majori pauperiorum
'urbae comparet, hunc atque hunc superare laboret.
ic festinanti semper locupletior obstat,
Jt, quum carceribus missos rapit ungula currus,

Verr. Act. ii. 2. 71, and 3. 6, Long's
He appears again S. ii. 3. 224
eneca (de Vit. be. c. 11) compares
his name with Apicius. The Scho-
ave confounded Maenius with him
honour the Maenia columna was
C. Maenius, the conqueror of the
(Livy viii. 13). [Ritter says that
us' is not in the MSS., and he
'Naevius,' as Cruquius and Fea

point from whence I have di
that no covetous man is s
himself.' I adopt this readi
misgiving. The hiatus is d
other hiatuses by which Orel
'Nemo' appears (Fea says)
Princeps printed at Milan in
in the Venetian edition of 14
of Cruquius' MSS., and son
ferred to by Fea. The best

[redacted]

Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit ut raro qui se vixisse beatum
Dicat, et exacto contentus tempore vita
Cedat uti conviva satur, reperire queamus.
Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

.14. *Ut, quum carceribus*] See Introtion.

.19. *Cedat uti conviva satur*] These so like the words of Lucretius (iii. 3), that perhaps Horace remembered m:—

Cur non ut plenus vitae conviva recedis,
Aequo animoque capis securam, stulte, quietem ?"

o Lucretius iii. 960. [There is (v. 119) reading 'vitae.']

120. *Crispini scrinia lippi*] Crispinus ves as a deus ex machina, and helps race to bring his homily to an end. t we know nothing about him. The tility of his pen, as Estré observes, profited him nothing. He was more cious to write much than to write ll. (S. i. 4. 14). The Scholiasts he was called 'aretalogus,' and t he wrote verses on the Stoic docnes. The word 'aretalogus' occurs Juvenal (S. xv. 16: "mendax aretalo-s"), and in Sueton. (Octav. c. 74), where aubon has this note: "vox est Romae a: et ni fallor Crispino illi primum ributa haec appellatio." Suetonius induces these 'aretalogi' along with the er sort of actors, and it appears that y were jesters, who affected to discourse on the Stoic doctrines of virtue, and made mirth for the rich. They were kept by the wealthy to amuse them as the court fools of later days. In this character Crispinus appears in the third Satire of this book (v. 139), where he is the only attendant of the would-be 'rex.' Crispinus appears again in S. ii. 7. 45. That he may have been called in contempt 'aretalogus' is not impossible. That he was actually a person of that condition is not likely. That he wrote as a Stoic may be true, but it is only gathered probably from this passage, riches being a favourite topic with the philosophers of that sect. Bentley cannot endure the reading of all the MSS., Scholiasts, and editions, 'lippi.' Horace (says he) was himself afflicted with sore eyes, and he was not so wanting in decency as to ridicule another person for that defect. This argument against all authority is not worth discussing. The reader may refer to Cunningham, Anim. c. xi. p. 165. Persius has 'lippus' twice for the mental blindness which, as Cruquius' Commentator says, is what Horace means to charge upon Crispinus. See Pers. (S. i. 79): "Hos pueris monitus patres infundere lippos." And S. v. 77: "Vappa et lippus et in tenui farragine mendax." Persius was an imitator of Horace. [Bentley has 'lippum' in place of 'lippi.']

SATIRE II.

Satire appears to have been written on the death of Tigellius, a
pute, who, as we learn from the opening verse of the next Satire,
f familiar intimacy with C. Julius Caesar. The Scholiasts who
enes Tigellius say that he afterwards became a favourite with C
in with Augustus. Acron says Horace quarrelled with him beca
th the rhythm of his verses. It is probable that this Tigellius is
enes, and that this name belongs only to another Tigellius who was
ed in S. 3. of this book, 129; 4. 72; 9. 25; 10. 18, 80, 90. Thes
en separated till Dacier distinguished them. Heindorf adheres to th
think has been satisfactorily disposed of by Kirchner in his treati
ellio" (Quaest. Hor. p. 42 sqq.). The Tigellius of this Satire is c
ian, in the next (v. 3). It appears from the Scholiasts that he
ius, from whom they quote this verse: "Sardi Tigelli putidum
probably therefore a libertinus. Cicero had a quarrel with this
e with Caesar was such that it made him rather anxious, though
his letters to hold the man cheap. Compare Epp. ad Fam. vii
50, and 51. He too alludes to Licinius' verse, and calls Tigelliu
iorem patria sua (the climate of Sardinia was counted very bad), c
a dudum Calvi Licinii Hipponacteo praeconio" (Ad. Fam. l. c
f Tigellius is drawn cleverly in the opening verses of the next Sat
tatement of the Scholiasts on v. 25 of this Satire, that some suppos

an immodest fellow; the man who smelt of perfumes was a coxcomb; and he who stunk like a goat was dirty and offensive by nature or habit, or both. It was not in either case because the man was trying to avoid the opposite extreme. Each man follows his own taste and propensities, whether it be in such cases or in the quality of his amours; and the instances in no way bear out the promise of the text. It is difficult, indeed, to see how they grow out of it at all.

AMBUBAIARUM collegia, pharmacopolae,
Mendici, mimae, balatrones, hoc genus omne

1. *Ambubaiarum collegia*] The reduction of Syria to the condition of a Roman province (A.U.C. 690), while it opened to the Romans the trade of the East, was the means of introducing into Italy many evils from the same quarter; among others, the class of women known by the above name, of whom Acron and Comm. Cruq. say that they were so called in the Syrian language, from an instrument of music they played upon: "etenim lingua eorum tibia sive symphonia ambubaia dicitur." These women, whose profession was that of prostitutes, Horace speaks of jocularly as if they had formed themselves into colleges or clubs such as at this time were common in Rome, some sanctioned by law, others not. (See art. 'Collegium,' in Smith's Dict. Ant.) Juvenal refers to these women (S. iii. 62):

"Jam pridem Syrus in Tiberim defluxit Orontes,
Et linguam et mores et cum tibicine chordas
Obliquas, nec non gentilia tympana secum
Vexit, et ad Circum jussas prostare puellas."

— *pharmacopolae*] These were itinerant dealers in nostrums and vendors of medicines, who were to be seen in the forum and all places of public resort. They do not appear to have got much custom. M. Cato, in his speech against M. Caelius, inveighs against him as an inveterate talker, and says he was so greedy of speech that he would hire people to listen to him; and that you rather heard than listened to the man, like a 'pharmacopola' who could make his voice heard, but no sick person ever thought of putting himself into his hands (Gellius, i. 15). Cicero (pro Cluent. c. 14) makes mention of one L. Clodius, who practised this trade. Such persons may have been seen in the suburbs of Paris with a cart and horse and a man to make music. They would stop at fit places, make their music or their speech, give advice, hand out pills and other medicines, receive their money, and move on.

2. *Mendici*] This word includes beggars of all sorts, of whom a great variety appeared as religious mendicants, priests for instance of Isis or of Cybele (known by the Greeks under the title of μητραγύρται) and Jews, who made gain of their law, inventing charms perhaps from it, and persuading the foolish to purchase phylacteries. Juvenal mentions this class of beggars in his sixth Satire (v. 543 sq.): "Arcanam Judaea tremens mendicat in aurem Interpres legum Solymarum." There were also fortune-tellers all over the town. See C. i. 11, Introd. Street musicians were as common and as discordant at Rome as among ourselves. Of jugglers likewise there were swarms, and many other sorts of impostors.

— *mimae*] The regular actors at Rome, as in Greece were men; but the dancing and pantomimic parts were sustained also by women. Horace mentions one of this class named Arbuscula (S. i. 10. 77), who was a celebrated 'mima' in Cicero's time (Ad Att. iv. 15. 6, written A.U.C. 700): "quaeris nunc de Arbuscula. Valde placuit. Ludi magnifici et grati." They were persons of loose character, as the woman Origo mentioned below (v. 55), and the before-mentioned Arbuscula, and the woman Cytheris, whom M. Antonius carried about with him under the name of Volumnia (Cic. ad Att. x. 10; Phil. ii. 24).

— *balatrones*] The meaning and etymology of this word are hopelessly lost. Cruquius' Scholiast gives three different derivations; from Servilius Balatro (mentioned S. ii. 8. 21), who, as Forcellini observes, more probably got his name from the species than the species from him; 'a balatu,' from an affected ridiculous way of speaking, which is against prosody; 'a blatiendo,' from their senseless babble; and some he says read 'barathrones,' as from 'barathrum,' because they were gluttonous livers who devoured their substance, according to Horace's expression "barathrumque macelli" (Epp. i. 15. 31). It is not necessary to go

Iaestum ac sollicitum est cantoris morte Tigelli.
uippe benignus erat. Contra hic, ne prodigus esse
icatur metuens, inopi dare nolit amico
rigus quo duramque famem propellere possit.
Iunc si perconteris avi cur atque parentis
raeclaram ingrata stringat malus ingluvie rem,
mnia conductis coëmens obsonia nummis,
ordidus atque animi quod parvi nolit haberi,
espondet. Laudatur ab his, culpatur ab illis.
ufidius vappae famam timet ac nebulonis,
ives agris, dives positis in fenore nummis:
uinas hic capiti mercedes exsecat atque

ck as the age of the Scholiasts to ast as good guesses at the meaning Festus derives the name from which he says signifies mud that the shoes in dirty weather. There eans of arriving at a nearer inter- than that of the Scholiasts, who ace means profligate persons in See S. ii. 3, 166 n.

gelli] See Introduction.

opellere] The greater part of the our this reading, as Bentley ad-

man put all his estate in his be

9. *conductis—nummis*] Th common use of 'conductus,' sumptus.' Juvenal has it ("Conducta pecunia Romae E minis consumitur." The oppo 'conducere,' 'locare,' is only on this connexion (Plaut. Mostel "locare argenti nemini numm 'Animi parvi' corresponds to ' lique animi' in S. 4. 17. [R prets 'conductis' thus, 'a vari

[redacted]

Quanto perditior quisque est tanto acrius urget;
Nomina sectatur modo sumpta veste virili
Sub patribus duris tironum. Maxime, quis non,
Juppiter! exclamat simul atque audivit?—At in se
Pro quaestu sumptum facit hic.—Vix credere possis
Quam sibi non sit amicus, ita ut pater ille Terenti
Fabula quem miserum gnato vixisse fugato
Inducit non se pejus cruciaverit atque hic.
Si quis nunc quaerat, Quo res haec pertinet? illuc:
Dum vitant stulti vitia in contraria currunt.
Maltinus tunicis demissis ambulat; est qui

ns under age. Persons under twenty-ve were protected by the 'lex Plaetoria' not 'Laetoria,' as the Scholiasts and others ave it) from the consequences of their own ct if they were enticed into any engagement of this oppressive kind. Suetonius, n a fragment preserved in Priscian, says f this law, "vetabat illa minorem annis xv stipulari;" but that can only mean that it gave such persons power of escaping from fraudulent transactions into which they had been trepanned, and punished those who had cheated them; for the power of making contracts was possessed by every Roman citizen after he had attained the ge of puberty. (See Smith's Dict. Ant., rt. 'Curator.') As to 'nomina' see C. iii. l. 5. 'Nomina sectatur,' &c. means that e seeks to get into his books boys about fteen or sixteen whose fathers were strict ith them, and did not allow them as much cket-money as they wished. He was a ld man to begin with them so early, for any time till they were twenty-five they ght claim the protection of the above-ntioned law. 'Tiro' which in military guage signified a recruit, and therefore who was not under seventeen, was ap-d also to youths who had lately taken 'toga virilis,' which act was called 'tiro-ium fori,' the boy's introduction to pub-life.

18. *simul atque*] Horace often omits 'atque' as in C. i. 12. 27, and ii. 8. 5.]

8. *At in se pro quaestu*] But, you l say, or it may be said, he spends his ney largely on himself in proportion to gains. Not so, says Horace; you would rcely credit the way in which he pinches self.

0. *pater ille*] Menedemus in Terence's y Hautontimorumenos. ['Pejus atque:' S. i. 1. 45 n.]

5. *Maltinus*] The MSS. and editions vary between Maltinus, Malthinus, and Malchinus. Of these the first is the only historical name, having been the surname, according to Justin (xxxviii. 3), of Manlius, who went as ambassador to Mithridates. This is of no great importance, for Horace did not confine himself to real names, though Madvig (Opusc. 74) says he did. The oldest Berne MS. has Maltinus, and Orelli adopts it. The Scholiasts had Malthinus, which is Heindorf's [and Ritter's] reading. Judging from Fea's list and Bentley's assertion, the majority of MSS. have Malchinus. That is the reading of Ven. (1483) and nearly all the earliest editions. Bentley adopts it against Malthinus, which was the common reading at that time. He derives it from Malchus, which was an Eastern name, or a corruption of one. The Scholiasts say that the name is derived from μαλθακός, and that Horace alludes to Maecenas because he was said to wear his tunic long, a sign of effeminacy as it was generally regarded; but in his case it was, says Acron, to hide varicose veins with which he was troubled. That Maecenas was spoken of as effeminate in his habits is well known, and the circumstance of his wearing long tunics is mentioned by Seneca (Ep. civ. § 6): "Hunc esse qui solutis tunicis in urbe semper incesserit? num etiam quum absentis Caesaris partibus fungeretur signum a discincto petebatur;" and by the unknown author of the elegy on his death:—

"Quod discinctus eras animo quoque, carpitur unum,
Diluitur nimia simplicitate tua.
Sic illi vixere quibus fuit aurea virgo,
Quae bene praecinctos postmodo pulsa fugit.
Invide, quid tandem tunicae nocuere solutae?
Aut tibi ventosi quid nocuere sinus?"

nguen ad obscoenum subductis usque facetus;
'astillos Rufillus olet, Gargonius hircum.
Nil medium est. Sunt qui nolint tetigisse nisi illas
Quarum subsuta talos tegat instita veste;
'ontra alius nullam nisi olenti in fornice stantem.
Quidam notus homo cum exiret fornice, "Macte
'irtute esto," inquit sententia dia Catonis.
Nam simul ac venas inflavit tetra libido,
Huc juvenes aequum est descendere, non alienas

harges Verres with the same effe-: "Quum iste cum pallio purpureo e tunica versaretur in conviviis ibus, non offendebantur homines" . 5. 12). A great deal has been upon the identification of Maecenas is person (whatever the name may en), and of Agrippa with the oppo-racter in the next verse. But either ppears to me equally improbable. roduction. The idea of Maecenas he strutting coxcomb of Horace's s incredible (see v. 64). The tunic rn down to a little below the knees ans not entitled to wear the 'latus women wore it down to the ancles: fop, though we meet with the in Tacitus (Ann. iii. 36).

29. *Quarum subsuta*] T dress of the Roman ladies w tunic without sleeves, called over this they wore another 'stola,' at the bottom of w flounce, 'instita,' called by one liasts (Com. Cruq.) 'tenuissi (which description of its widt has been disputed. See Beck Exc. 'on the dress of the wo 'stola' was longer than the after forming several folds und fell to the feet. 'Instita veste a 'vestis cui subsuta est insti

[redacted]

Permolere uxores. "Nolim laudarier," inquit,
"Sic me," mirator cunni Cupiennius albi.
Audire est operae pretium, procedere recte
Qui moechos non vultis, ut omni parte laborent,
Utque illis multo corrupta dolore voluptas,
Atque haec rara, cadat dura inter saepe pericla.
Hic se praecipitem tecto dedit; ille flagellis
Ad mortem caesus; fugiens hic decidit acrem
Praedonum in turbam; dedit hic pro corpore nummos;
Hunc perminxerunt calones; quin etiam illud
Accidit, ut quidam testes caudamque salacem
Demeteret ferro. Jure omnes; Galba negabat.
Tutior at quanto merx est in classe secunda,
Libertinarum dico, Sallustius in quas
Non minus insanit quam qui moechatur. At hic si
Qua res, qua ratio suaderet, quaque modeste

36. *Cupiennius*] This person is identified by the Scholiasts with C. Cupiennius Libo of Cumae, a favourite of Augustus. The name, according to them, and in the old editions, was Cupennius. Lambinus and most editors after him have Cupiennius. As to 'albi,' see v. 63 n.

38. *Qui moechos non vultis*] Most of the MSS. and editions have the dative 'moechis.' The accusative is found in the following verses of Ennius, quoted by Acron:—

"Audire est operae pretium procedere recte
Qui rem Romanam Latiumque augescere vultis."

[But if Horace did imitate Ennius, that is no argument for 'moechos' here, though Orelli thinks that it is. Ritter has 'moechis.']

46. *Jure omnes; Galba negabat*] 'Every one else said they richly deserved it: Galba said nay.' This person, whom the Scholiasts call a 'jurisconsultus,' is by most modern interpreters, following Torrentius (to whom Weichert, quoted by Orelli as the author of the notion, was indebted for it), identified with A. Galba, a parasite of Augustus of loose character, of whom Plutarch tells a well-known anecdote in regard to Maecenas' partiality for his wife (Erot. c. 16). Having little regard for his own honour as a husband, he thought, Horace says, that the retribution described in the preceding verses was more than the crime deserved. A man of this name is mentioned by Juvenal (S. v. 3):—

"Si potes illa pati quae nec Sarmentus iniquas
Caesaris ad mensas nec vilis Galba tulisset."

[Ritter thinks, that is, he guesses that this Galba is Servius Galba, who butchered the Lusitani and was tried for it in B.C. 149.]

47. *classe secunda*] Servius Tullius divided the men into classes, and Horace does the same with the women, as Torrentius says. He is wrong however in referring 'tutior' to the legal consequences of adultery arising out of the 'lex Julia de adulteriis,' which was not in existence when this Satire was written.

48. *Sallustius in quas*] See C. ii. 2. What Horace says of him is this: If he chose to be liberal to that extent that his means and good sense would suggest, without any extravagant munificence, he might give to the needy and not injure or disgrace himself, that is, he would gain credit by it; whereas he is content to pride himself on this one merit, that he does not meddle with married women. 'Hoc' (v. 53) is 'on this account,' and 'se' is governed by each of the three verbs. ['Hoc' refers to what he is supposed to say. 'He prides himself on this.' Some critics suppose the second 'hoc' to be the accusative.]

Iunifico esse licet, vellet bonus atque benignus
Isse, daret quantum satis esset nec sibi damno
Dedecorique foret. Verum hoc se amplectitur uno,
Ioc amat et laudat: "Matronam nullam ego tango."
Jt quondam Marsaeus, amator Originis ille,
Qui patrium mimae donat fundumque laremque,
"Nil fuerit mi," inquit, "cum uxoribus unquam alie
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius quam res trahit. An tibi abun
Personam satis est, non illud quidquid ubique
Officit evitare? Bonam deperdere famam,
Rem patris oblimare, malum est ubicunque. Quid in
Est in matrona, ancilla, peccesne togata?
Villius in Fausta Sullae gener, hoc miser uno

Iarsaeus, amator Originis] Origo, ua, is referred to above (v. 2 n.). saeus, her lover, we know nothing om the Scholiasts. As Estré ob- the name is not Latin.

Personam] 'A woman of a par- class,' here a 'matrona,' as it is ly explained. L. Doederlein has ed that Horace means 'personam

change the 'stola' for the 'tog difference between them ar prostitutes being that they w while the latter wore a d 'toga.' This is confirmed by Martial:—

"Coccina famosae donas e
moechae.

[redacted]

Nomine deceptus, poenas dedit usque superque
Quam satis est, pugnis caesus ferroque petitus,
Exclusus fore cum Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis
Diceret haec animus: "Quid vis tibi? numquid ego a te
Magno prognatum deposco consule cunnum
Velatumque stola mea cum conferbuit ira?"
Quid responderet? "Magno patre nata puella est."
At quanto meliora monet pugnantiaque istis
Dives opis natura suae, tu si modo recte
Dispensare velis ac non fugienda petendis
Immiscere. Tuo vitio rerumne labores
Nil referre putas? Quare, ne poeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est quam ex re decerpere fructus.
Nec magis huic inter niveos viridesque lapillos
(Sit licet hoc, Cerinthe, tuum) tenerum est femur aut crus
Rectius, atque etiam melius persaepe togatae est.
Adde huc quod mercem sine fucis gestat, aperte
Quod venale habet ostendit, nec si quid honesti est
Jactat habetque palam, quaerit quo turpia celet.
Regibus hic mos est, ubi equos mercantur; opertos
Inspiciunt, ne si facies ut saepe decora
Molli fulta pede est emptorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix.
Hoc illi recte: ne corporis optima Lyncei
Contemplere oculis, Hypsaea caecior illa
Quae mala sunt spectes. O crus! o brachia! Verum
Depugis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernere possis,
Cetera, ni Catia est, demissa veste tegentis.

aughter [; and it was the notion of intimacy with so great a man's daughter that ed him astray (hoc uno nomine deceptus)]. Longarenus may be any body. 'Fore' is he ablative of 'foris.'

[68. *videntis*] The best reading according to the MSS. is 'videnti.' Ritter, who as 'videnti,' makes a jocular remark on videntis,' which Heindorf defended. Both otes are curious.]

81.] This part of the Satire is rather bscure, partly from the variation of the ISS. I hope I shall not be considered ver fastidious if I decline entering upon the merits of the several readings, and the sense of the passage.

86. *Regibus*] See note on C. i. 4. 14. In some MSS. this line is the beginning of a new Satire.

91. *Hypsaea caecior illa*] To this woman Porphyrion gives the name Plotia or Plautia. We know no more of her than what the text tells us. Of Catia Cruquius' Scholiast tells us an anecdote in confirmation of her shameless impurity, which appears to have been proverbial, as Hypsaea's blindness seems also to have been.

interdicta petes, vallo circumdata (nam te
oc facit insanum), multae tibi tum officient res,
ıstodes, lectica, ciniflones, parasitae,
l talos stola demissa et circumdata palla,
urima quae invideant pure apparere tibi rem.
ltera nil obstat: Cois tibi paene videre est
t nudam, ne crure malo, ne sit pede turpi;
etiri possis oculo latus. An tibi mavis
ısidias fieri pretiumque avellier ante
uam mercem ostendi? "Leporem venator ut alta
ı nive sectetur, positum sic tangere nolit,"
ıntat et apponit: "Meus est amor huic similis; na
ansvolat in medio posita et fugientia captat."
iscine versiculis speras tibi posse dolores
tque aestus curasque graves e pectore pelli?
onne cupidinibus statuat natura modum quem,
uid latura, sibi quid sit dolitura negatum,
uaerere plus prodest et inane abscindere soldo?
um tibi cum fauces urit sitis aurea quaeris
ocula? num esuriens fastidis omnia praeter
avonem rhombumque? Tument tibi cum inguina

Stet pretio neque cunctetur cum est jussa venire.
Candida rectaque sit; munda hactenus ut neque longa
Nec magis alba velit quam dat natura videri.
Haec ubi supposuit dextro corpus mihi laevum
Ilia et Egeria est: do nomen quodlibet illi,
Nec vereor ne dum futuo vir rure recurrat,
Janua frangatur, latret canis, undique magno
Pulsa domus strepitu resonet, vepallida lecto
Desiliat mulier, miseram se conscia clamet,
Cruribus haec metuat, doti deprensa, egomet mî.
Discincta tunica fugiendum est ac pede nudo,
Ne nummi pereant aut puga aut denique fama.
Deprendi miserum est; Fabio vel judice vincam.

a Pessinus during the second Punic r (Liv. xxix. 11. 14; Juv. ii. 116; vi. s Ovid Fast. iv. 361), were eunuchs. e construction is 'Illam Philodemus ait llis, hanc sibi.' Philodemus was a Greek 1 an Epicurean. He lived at Rome on ms of great intimacy with L. Piso, ainst whom there is an oration of Cicero. hilodemus wrote poetry, and some of the igrams in the Anthology are his. Cicero scribes him (in Pisonem, c. 28) as "ingeniosum hominem atque eruditum." Est autem hic (he continues) non philophia solum sed etiam litteris, quod fere teros Epicureos negligere dicunt, perpons. Poema porro facit ita festivum, ita cinnum, ita elegans, nihil ut fieri possit utius." He charges Philodemus with ring corrupted Piso.

29. *vepallida*] On this Bentley has a g note and edits 'ne pallida,' which ils the rapid accumulation of images n which the passage derives its expres- . So does that of Acron, 'vae! pallida' pted by Fea. 'Ve' in composition seems ave the force of 'male.' See Forcell., sculus.' Gellius (v. 12) says it has the e "augendae rei et minuendae;" and it has some resemblance to the use of ale' with an adjective (S. i. 4. 66 n.). Persius S. i. 97) 'praegrandi subere coctum,' and the note.

130. *conscia*] The 'ancilla' who was privy to her mistress' adultery. Torture by breaking the legs was not unusual in the case of slaves. 'Deprensa' means the mistress caught in her crime, who feared for her marriage portion, of which she was liable to lose a considerable part: one-sixth might be retained by the husband, and two-sixths for the children; but not more than three-sixths could be taken away, if (which is doubtful) this law existed when Horace wrote. If not, we do not know the particulars of the law which then affected such cases; but that adultery involved the forfeiture of part of the 'dos,' is clear from the text. (See Ulpian. Fr. Tit. de Dot. vi. 12.)

134 *Fabio vel judice vincam*] As to Fabius, see S. i. 14 n. ['Vincam' means 'I will prove.' If Fabius had been caught himself, it would be easy to prove to him that 'deprendi miserum esse:' but, as Ritter truly remarks, Horace says, 'Fabio vel judice,' which must mean something else. Ritter explains it thus: 'Nimirum Stoicus Fabius, ut ceteri ejusdem sectae satellites, nihil miserum esse dicere solebant, quod extrinsecus accidat.' If Fabius was a Stoic, this may be the meaning of the passage.]

HORATII FLACCI

SATIRE III.

ce appears to have brought enemies upon himself by the last Satire, a
rs, which have not been published. His amiable temper was not very
that sort of writing, and we may infer from the present poem that
himself from the imputation of a censorious spirit, and so to set hi
aecenas and his friends. The connexion between the two Satires is
of this, in which Tigellius is again introduced and the peculiarities
lescribed, for no other reason, as it would seem, but to serve as a text
hat follows, on the duty of judging others charitably as we wish to
s. In the course of his remarks on this subject Horace comes across
bsurdities: one that all faults are alike (v. 96 sqq.), which he m
that expediency is almost the mother of justice and equity; and
ery wise man (that is, every Stoic) is endowed with all the gifts
from the skill of the mechanic to the power of a king. With a jes
Satire closes.
character of Tigellius is happily described ("Not one, but all ma
, and a tone of good feeling runs throughout the Satire. The langua
sentiments amiable. The style is Horace's own, as we may suppos
, it is clear, was more after the fashion of the second Satire, in
of speech and licentious language appear to me to be aimed at v
which he possessed of giving them point and severity. No one wh
would wish to see Horace in the disguise of the other.
ere is between the two the connexion above supposed, the third Satire

[redacted]

handed, let him be natural and manly; the passionate, high spirited;—this is the way to make friends and to keep them. But we do just the reverse, turning virtues into defects. An honest man is a driveller; the slow and sure is a hog; the prudent and cautious, a liar and a fox; the unsophisticated, a fool.

What rashness thus to establish a rule which must react upon ourselves. All have their faults; he is best who has fewest. Let my friend weigh my good with my bad, and I will do the same by him. If he would not have his great deformities offend my eye, let him learn to overlook my little ones: who would have indulgence must show it.

In short, since the defects of fools, according to your Stoic theory, cannot be got rid of, it is reasonable we should judge others as we judge ourselves, and visit each fault with no more than its due censure. The man who should crucify his slave for eating the remnants of his fish must be mad; but he is not less mad who for some trifling fault hates his friend. Because a friend breaks my old-fashioned dish, or helps himself before me at table, am I to love him the less for that? What if he were to commit theft, or embezzlement, or fraud? They who declare that all faults are alike, are refuted by common sense, experience, and expediency. Expediency is the parent of justice: therefore men when they were in their first rude state fought like beasts for their food; but when they became civilized, expediency taught them to make laws, which every one must admit were framed to put down injustice. Nature cannot draw the distinction between right and wrong; nor will any argument convince us that a petty theft is as bad as sacrilege. Let us visit each fault then with its proper meed of punishment; that is, let us not use the scourge where the whip is only due; for I have no fear of your reversing this and substituting the whip for the scourge, though you do say you would cut up all vices alike if men would but make you king.

But are you not a king? Is not the wise man rich and handsome, a cobbler and a king? Don't you know what our founder Chrysippus said? "The wise man never made himself a shoe in his life, yet is the wise man a cobbler." How is this? Why just as Hermogenes is the best of singers, even when his lips are closed, and Alfenius continued to be a clever shoemaker after he had changed his trade and shut up his shop; even so the wise man is the best and only workman, and a king. And yet thou king of kings, the little boys mob thee and pluck thy beard! To make a long story short: while your kingship goes down to a cheap bath with no body-guard but Crispinus the blockhead, my friends shall make allowance for my faults, and I will make allowance for theirs, and I shall live as a subject more blest than you or any other king.

OMNIBUS hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc: Caesar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proficeret; si collibuisset ab ovo

[2. *inducant animum*] The Romans also said 'inducere in animum.']

4. *Tigellius*] See Sat. 2, Introduction.

[— *Caesar*] 'Caesar Octavianus:' 'patris,' is C. Caesar, the great uncle of Octavianus, and his father by testamentary adoption.]

6. *ab ovo usque ad mala*] The dinner began with egg. Thus Cicero, writing to his friend Paetus (Ad Fam. ix. 20), tells him he has taken to a better style of living. "At quem virum? non eum quem tu es solitus promulside conficere. Integram famem ad ovum affero. Itaque usque ad assum vitulinum opera perducitur." The 'promulsis,' otherwise called 'gustus,' with which Cicero says his appetite used to be satisfied, preceded the regular meal, and

Isque ad mala citaret, Io Bacche! modo summa
oce, modo hac resonat quae chordis quattuor ima.
Nil aequale homini fuit illi; saepe velut qui
urrebat fugiens hostem, persaepe velut qui
unonis sacra ferret; habebat saepe ducentos,
aepe decem servos; modo reges atque tetrarchas,

l of things calculated to provoke etite, of which a list is given in the Satire of the second book, v. 8 sq., however eggs are not mentioned. hings were eaten with a draught of n' (S. ii. 2. 15 n.) sometimes bey sat down, or even before they bath. So Martial (xii. 19) says,— ermis sumit lactucas, ova, lacer- See Becker's Gallus, Exc. 'The

aret, Io Bacche] This use of 'cito shout,' is not common. Forcelly quotes Cic. de Oratore, i. 59, Paeanem." Bentley says that Io Bacche' is not Latin, and he asks e shall meet with such a phrase as cantilenam.' He overlooked the assage of Cicero. He conjectures pts 'iteraret,' quoting C. ii. 19. 12,

above reason those notes ar lowest which we should call t and that echoes to the four st

11. *Junonis sacra ferret*] to the 'canephoroe,' damsels the basket of sacred instrume head at sacrifices. Those of Ju tioned here; but the practice at all sacrifices. A woodcut fr fixum in the British Museum, two girls carrying the bask found in Smith's Dict. Ant. phoroe.' See also Cic. in Ve Long's note; and Cicero (De "ne tarditatibus ... utamur rum ferculis similes esse videa

— *habebat saepe ducente* substitutes 'alebat' for 'ha though 'alere servos' and βόσ are expressions in use, there

[redacted]

Omnia magna loquens; modo, "Sit mihi mensa tripes et
Concha salis puri et toga quae defendere frigus
Quamvis crassa queat." Decies centena dedisses
Huic parco paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane, diem totum stertebat; nil fuit unquam
Sic impar sibi.—Nunc aliquis dicat mihi: "Quid tu?
Nullane habes vitia?" Immo alia et fortasse minora.
Maenius absentem Novium cum carperet, "Heus tu,"
Quidam ait, "ignoras te, an ut ignotum dare nobis
Verba putas?" "Egomet mi ignosco," Maenius inquit.
Stultus et improbus hic amor est dignusque notari.

l. i. Tetrarchs were properly governors a fourth part of a province or other rritorial division; but the title was not limited in practice. It was a title ori- nally confined to some of the petty inces of Asia Minor; the Romans gave to different members of Herod's family. escribing the troops assembled at Phar- lia, Lucan says (vii. 226):

"Sicci sed plurima campi
etrarchae regesque tenent magnique ty- ranni,
tque omnis Latio quae servit purpura ferro."

d Cic. (pro Mil. c. 28): "Omitto socios, teras nationes, reges, tetrarchas."

13. *mensa tripes*] This was the simplest d most old-fashioned shape, and the bles were small, only suited to a person ing by himself or with one or two com- nions. The wealthy Romans were very travagant about their tables. See S. ii. 4 n. The salt-cellar was usually, ex- pt among the poorest sort, of silver, and heir-loom. It stood in the middle of e table, and had a sacred character (C. 16. 14). 'Puri' only means 'clean.' Purum sal' may be 'sal simplex, non nditum.' . . Pliny, H. N. 31. c. 41, s "conditur etiam sal odoribus additis.' tter says that this explanation is far- ched, and perhaps it is—'defendere,' eep off.' Comp. C. i. 17. 3.]

15. *Decies centena*] 'Ten millions of sterces,'—a common way of expressing e largest number. On the construction, e above, S. 1. 45 n. 'Erat' is used in uncommon way. ἦν ἄν would be the eek equivalent. It is a loose conversa- onal way of speaking.

[18. 'Mane' is a neuter noun inde- nable. Persius, S. iii. 1, 'clarum mane.']

20. *Immo alia*] Orelli says 'immo' here expresses wonder at a man asking a ques- tion on a matter where there is no doubt. I do not see how that meaning can be got from it. Professor Key has given the in- terpretation of it here (L. G. 1429): "'Imo' seems to have signified properly an assent with an important qualification." This explanation is borne out by the etymology of the word, which is compounded of 'in' and 'modo.' (The subject is discussed in Mr. Long's note on Cic. Verr. ii. 1. 1.) The qualification is found in 'et fortasse minora,' which some editors have cor- rupted into 'haud fortasse minora,' de- stroying the sense and turning it into cant. A man does not qualify himself for a censor by proclaiming that his own faults are as bad as those he is blaming. 'At' for 'et' is unauthorized and unnecessary. The qualification it conveys is contained in 'immo.' The correction is Baxter's, and arose out of the Scholiasts' paraphrase (Comm. Cruq.): "confiteor me habere vitia sed fortasse minora." Horace means to say he admits he has his faults, and is not so selfish and foolish as Maenius (see S. 1. 101 of this book), who reviled the man Novius behind his back, and, when told to look at his own faults, said he made excuses for himself which he would not make for others. Whether Novius has any connexion with the Novius in the sixth Satire of this book, v. 40, the ple- beian tribune, or the usurer in v. 121 of the same Satire, it is impossible to say. 'Dare verba' means to give words in the place of facts, to deceive.

24. *improbus*] See C. iii. 24. 62 n. 'Amor' means 'self-love.' 'Pervideas' in the next line was altered by Bentley, on the authority of one MS., to 'praevideas,'

s oculis mala lippus inunctis,
vitiis tam cernis acutum
aut serpens Epidaurius? **At tibi contra**
vitia ut tua rursus et illi.
lo, minus aptus acutis
minum; rideri possit eo quod
ga defluit et male laxus
eret: at est bonus ut melior vir
m, at tibi amicus, at ingenium ingens
ub corpore. Denique te ipsum
tibi vitiorum inseverit olim

ctured. He
ving 'provi-
two Vatican
he Scholiasts
e in which
hat of 'prae-
overlook,' in
ng verses of
utarch:—
υώτατε,
αραβλέπεις;
r that use of
e reading of
ions, 'pervi-
vhile you see
ll as a blear-
y would like
—a very un-
also changes
le authority,
often enough
d editions are

29. *Iracundior est paulo*] Horace is illustrating here the tendency of those quick-sighted critics of their neighbours' characters to magnify the faults they find. The first instance is of a man who is sensitive under (not suited for) the sharp judgment of the men of that day ('horum hominum'), men who had the keenness of a bloodhound's scent in finding out defects, and no delicacy in proclaiming them. So I understand 'minus aptus,' &c. with the Scholiasts. In respect to the next instance of a person of slovenly habits, Acron says "hic dicitur pulsare Virgilium qui indecori corporis et habitus fuit." He had no doubt met with that statement, which is repeated by Cruquius' Scholiast, but how much reliance is to be placed upon it cannot easily be determined. Weichert supports it. Madvig (Opusc. p. 60) rejects it. 'Rusticius' belongs to 'tonso,' and 'defluit' is absolute, 'hangs down.' 'Male' belongs to 'laxus.' (See v. 45, and C. i.

[redacted]

Natura, aut etiam consuetudo mala; namque
Neglectis urenda filix innascitur agris.
Illuc praevertamur, amatorem quod amicae
Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus; et isti
Errori nomen virtus posuisset honestum.
At pater ut gnati sic nos debemus amici
Si quod sit vitium non fastidire: strabonem
Appellat paetum pater, et pullum male parvus

thing hid in it. Orelli calls this "imaginem desumptam ab eo qui furem concutit," that is, it means 'to search,' as suspected persons are searched by the police. 'Excutio' is so used in Plautus (Aulul. iv. 4. 18): "Di me perdant si ego tui quicquam abstuli—agedum, Excutedum pallium." Phaedrus (Fab. v. 5. 17):

"—— Sic porcelli vocem est imitatus sua
Verum ut subesse pallio contenderent
Et excuti juberent."

37. *Neglectis urenda filix*] This, as Orelli says, has the appearance of a proverb. Virgil calls the fern "curvis invisam aratris." (Georg. ii. 189).

38. *Illuc praevertamur*] 'Before we go further let us first turn our attention to this, namely, how lovers are blind to the faults of their mistresses.' Balbinus and Hagna are persons unknown. The former is a Roman name. A person so called was included in the proscription of Octavianus and M. Antonius (Appian, B. iv. c. 50), and this person has, without any authority, been identified with the man of this Satire. (Spohn in Jahn's 2nd Edit. in Horace, p. 253.) Another of the same name is mentioned by Cicero (Ad Att. xiii. 21). Estré suggests that Hagna may have made up to Balbinus by her money for the ugly defect in her nose, which is a libel on the worthy lover, the blindness of whose affection is held up to imitation. Bentley has shown from inscriptions and etymology that Hagna, derived from ἁγνή, cannot properly be written 'Agna,' which is the reading of many of the old editions. The first syllable of 'polypus' is long, though the common Greek form is *πολύπους*.

42. *nomen virtus posuisset*] The Romans used 'ponere nomen,' after the Greek *ὄνομα τιθέναι*.

[43. *At pater*] 'Ac pater,' Ritter, 'ex melioribus libris.']

44. *strabonem appellat paetum*] The difference between 'strabo' and 'paetus' is only one of degree; a slight cast of the eye is by some considered a beauty, whence Venus had the epithet 'paeta' applied to her. Ovid (A. A. ii. 659): "Si paeta est Veneri similis, si flava Minervae." Both these words passed into cognomens, which Pliny mentioning, observes that man is the only animal that squints (N. H. xi. 37. 55). 'Pullus,' 'Varus,' 'Scaurus' were also cognomens. Sisyphus was the name of a dwarf kept by M. Antonius. "Sisyphus M. Antonii triumviri pumilio fuisse dicitur intra bipedalem staturam ingenio tamen vivax" (Porphyrion). Cruquius' Scholiast adds a story about his delighting Antonius and Cleopatra by his dexterity in handling a boat, which looks very like a blunder from the word 'velificari,' which is used for 'flattering' and 'doing homage,' and so forth; but never (as a deponent verb) in the sense in which this story-teller uses it. If it be, as I suppose, that the commentator's original merely told how the little man paid court to his master and mistress (ut iis velificaretur), it is a curious specimen of the way in which Scholiasts' anecdotes are manufactured. He says "ipse (M. Antonius) Sisyphum appellabat ob ingenii calliditatem; hic aliquando in Alexandrino mari cum, inspectantibus Antonio et Cleopatra, in scapha velificaretur cum aequalibus, tanta dexteritate antevertit alios ut eis quidem esset delectamento aliis vero admirationi." Torrentius believes Sisyphus to be the true reading in that passage of Suetonius (Octav. c. 43): "Adolescentulum *Lucium* honeste natum exhibuit: tantum ut ostenderet quod erat bipedali minor, librarum septemdecim ac vocis immensae." Dwarfs were kept by the rich to amuse them and play to them, for they were generally instructed in music. Propertius (iv. 8) in-

i cui filius est, ut abortivus fuit olim
isyphus; hunc varum distortis cruribus; illum
albutit scaurum pravis fultum male talis.
arcius hic vivit, frugi dicatur. Ineptus
t jactantior hic paulo est, concinnus amicis
ostulat ut videatur. At est truculentior atque
lus aequo liber, simplex fortisque habeatur;
aldior est, acres inter numeretur. Opinor
Iaec res et jungit junctos et servat amicos.
t nos virtutes ipsas invertimus, atque
incerum cupimus vas incrustare. Probus quis
Jobiscum vivit, multum demissus homo: illi

such a one at a supper, dancing
ely to the sound of the flute:—

et ipse suos breviter concretus in
tus
abat truncas ad cava buxa manus."
(v. 41 sq.)

arus' is a soft term for those who
nt legs, and 'scaurus' for one
nkles are rickety, we may gather
is passage, not from the dictiona-
o one would like to have a child

naufragiis infamis." His read

"—— prob
Nobiscum vivit, multum den
ille:
Tardo ac cognomen pingui dan

'Ille' for 'illi' has the auth
oldest Blandinian MS., accord
quius. 'Ac' is Bentley's own
The translation will then be: '
have an honest man living a
very humble man he.' More

[redacted]

Tardo cognomen pingui damus. Hic fugit omnes
Insidias nullique malo latus obdit apertum,
Cum genus hoc inter vitae versetur ubi acris
Invidia atque vigent ubi crimina: pro bene sano
Ac non incauto fictum astutumque vocamus.
Simplicior quis et est, qualem me saepe libenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus,
Communi sensu plane caret, inquimus. Eheu,
Quam temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur; optimus ille est
Qui minimis urgetur. Amicus dulcis ut aequum est
Cum mea compenset vitiis bona, pluribus hisce

59. *malo*] This is masculine: he lays himself open to no malignant person, gives him no handle. 'Hoc' is like 'horum hominum' (v. 30). Bentley adopts and defends 'versemur,' the reading of the oldest Blandinian MS. But the other is at least as good a reading, and better supported. In connexion with what follows, the commentators quote Livy: "Pro cunctatore segnem, pro cauto timidum, affingens vicina virtutibus vitia, compellabat." By 'simplicior' Horace means 'unsophisticated:' one who in the simplicity of his feelings may perhaps sometimes obtrude himself upon those he likes, thinking he must be welcome because he is himself pleased to meet them. He says he has often acted in that way with Maecenas. This Satire therefore was not written very early in their acquaintance.

65. *impellat*] Forcellini gives no other stance of 'impellere' in the sense of 'interpellare,' but gives it that sense here. Lambinus reads 'appellet;' Cruquius 'appellem;' Bentley conjectures 'impediat,' the same time calling Lambinus' conjecture ingenious and learned. The Scholiasts' interpretation is 'interpellet;' the reading of every MS. is 'impellat,' and I not feel inclined to adopt Bentley's emendation or his explanation of the received reading, which, for the benefit of those who have more scruple than himself deserting the MSS., he tells us must mean nudging your friend with your elbow, or pushing him, to draw his attention. The instrument is plainly not 'cubito' or 'manu,' as he suggests, but 'sermone,' and the meaning is that he breaks upon one when reading or meditating disturbs him] with some irrelevant talk. Fea separates 'molestus' from the preceding words, and reads "Molestus! Communi sensu plane caret, inquimus." [Ritter and Krüger have it thus: 'molestus, Communi . . . caret,' which means the same as Fea's text.] 'Common sense,' for which the Greeks had the expression ὁ κοινὸς νοῦς, is so called, not as being exercised upon common every-day things, but as being supposed to be common property, and not confined to the learned. [Juvenal, S. viii. 73.]

67. *legem sancimus*] 'Sancire legem' is properly to give effect to a law by adding a penalty for the breach of it. See Cic. de Am. c. 13: "Haec igitur prima lex amicitiae sanciatur."

70. *Cum mea compenset vitiis bona*] There is a strife here among the commentators. The Scholiasts interpret 'cum' as a preposition. Some editors take it as a conjunction. Bentley, Heindorf, Orelli, and Dillenbr. follow the Scholiasts, I think with good reason. Fea, Meineke [Ritter], Duentzer are on the other side. The last says with much confidence that Horace would have put the substantive next to 'cum' if he had meant it for a preposition. But Horace perhaps preferred bringing together the words that are opposed to one another, 'vitiis' and 'bona.' There is no more abruptness arising out of the absence of a conjunction between 'bona' and 'pluribus' than the character of the discourse renders natural. Heindorf takes 'hac lege' with 'amari si volet.' I do not see any objection to that punctuation; but the common way is at least as good. 'Compensare' is a legal term. 'Compensatio' is a 'set-off.' ['Let him set off my good qualities against the bad.']

Si modo plura mihi bona sunt) inclinet, amari
i volet: hac lege in trutina ponetur eadem.
ui ne tuberibus propriis offendat amicum
ostulat, ignoscet verrucis illius; aequum est
eccatis veniam poscentem reddere rursus.
enique, quatenus excidi penitus vitium irae,
etera item nequeunt stultis haerentia, cur non
onderibus modulisque suis ratio utitur ac res
t quaeque est, ita suppliciis delicta coërcet?
i quis eum servum patinam qui tollere jussus
emesos pisces tepidumque ligurierit jus
n cruce suffigat, Labeone insanior inter
anos dicatur. Quanto hoc furiosius atque
Iajus peccatum est: paulum deliquit amicus,

utina] This word applies equally libra,' a balance with two scales '), and to the 'statera,' or steel-th of which were in use among the . 'In trutina ponetur eadem,' he weighed in the same balance, is ry exact way of saying, he shall be the same standard, his character estimated in the same way.

— ***Labeone insanior***] The Sch of 'Labeo' as M. Antistius La of eminence, who had attack very freely, and was therefore a madman by Horace to pleas Marcus Labeo was the son of both were eminent jurists. Th of the party of Brutus and present at Philippi and put hi

Quod nisi concedas habeare insuavis, acerbus:
Odisti et fugis ut Rusonem debitor aeris,
Qui nisi cum tristes misero venere Kalendae
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias captivus ut audit.
Comminxit lectum potus mensave catillum
Evandri manibus tritum dejecit, ob hanc rem
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam si furtum fecerit, aut si
Prodiderit commissa fide sponsumve negarit?
Quis paria esse fere placuit peccata laborant

Horace should adopt the old form here and the later there.

86. *Rusonem*] Nearly all the old editions have 'Drusonem,' because Porphyrion, according to the text of Ascensius, calls the person "Octavius Drusus, a usurer and writer of histories, to which he obliged his debtors to listen, which was the worst punishment they could suffer." Other variations are 'Riso,' 'Rufo,' 'Risso' (Ascens.), 'Ruffo,' 'Truso.' Cruquius first approved of 'Ruso,' but Bentley claims the merit of restoring that name. Philostratus (Vit. Polemonis) mentions one Varus, who followed the same calling as Ruso, and made a stipulation with his debtors that they should, besides paying interest, listen to his recitations of his own writings. Acron interprets 'historias' by 'contumelias' in one place, but contradicts himself within a few lines, calling Ruso "historiarum malum scriptorem." The text of these Scholiasts is very corrupt. 'Historias' I suppose to mean tales or narratives of some sort. See C. 2. iii. 7. 20. [The modern commentators, so far as I know, agree in taking 'historias' literally. Ruso did not, says Wieland, compel his debtors to listen to his historical writings, but they forced themselves to listen, when they could not pay, in order to conciliate the man. This is all, adds Wieland, that the reader needs to know in order to feel the wit and drollery of the passage. I don't see any wit in this explanation, and it is entirely inconsistent with the whole tenour of the passage. 'Bitter stories' are bitter words and abuse, such as a prisoner might be compelled to listen to from his captor with outstretched neck, or throat, like a man awaiting his death.]

87. *tristes Kalendae*] Epod. ii. 70 n.

[88. '*unde unde*'] These words are sometimes repeated; they mean 'from some quarter or other.' 'Extricat:' compare C. iii. 5. 31. An old grammarian explains 'tricae' to be hairs or threads which entangle the feet of young fowls. The sense of 'extricatus' appears clearly from a passage of Ulpian (Dig. 9. 2. 27 § 30) where 'margaritae extricatae' are unstrung pearls. 'Merces' is the interest, and 'nummi' the principal.]

90. *catillum Evandri manibus tritum*] The Scholiasts, spoiling the joke, have referred to a celebrated engraver and statuary as the Evander of this place, who is clearly the old king and ally of Aeneas. Porphyrion professes to quote from certain writers who had written on Horace's characters; so that there must have been a good deal of attention paid to that subject at a very early period. Compare S. ii. 3. 21 n. [Sillig, Catal. Artificum, Wieland, Ritter, agree in taking Evander to be an artist. Heindorf doubts, but inclines to the artist, notwithstanding the allusion to Sisyphus, S. ii. 3. 21. Orelli argues for the king. Those who can understand a joke, will be for the old Arcadian. Doederlein has proved that Evander cannot be the artist.]

[93. *hoc*] 'On this account.']

95. *fide*] A form both of the genitive and dative. C. iii. 7. 4: "Constantis juvenem fide."

96. *Quis paria esse fere*] This common doctrine of the Stoics is noticed by Cicero (de Fin. iv. 19) and condemned on the principles of common sense (sensus cujusque et natura rerum) and truth, as here. 'Laborant,' 'they are in a dilemma' ['when they come to reality,' to apply their doctrine. It is doubtful what word 'fere' qualifies. Doederlein connects

um ventum ad verum est; sensus moresque repugn
tque ipsa utilitas, justi prope mater et aequi.
um prorepserunt primis animalia terris,
Iutum et turpe pecus, glandem atque cubilia propte
nguibus et pugnis, dein fustibus, atque ita porro
ugnabant armis quae post fabricaverat usus,
onec verba quibus voces sensusque notarent
ominaque invenere; dehinc absistere bello,
ppida coeperunt munire et ponere leges,
e quis fur esset, neu latro, neu quis adulter.
am fuit ante Helenam cunnus teterrima belli
ausa, sed ignotis perierunt mortibus illi,
uos venerem incertam rapientes more ferarum
iribus editior caedebat, ut in grege taurus.
ura inventa metu injusti fateare necesse est,
empora si fastosque velis evolvere mundi.
ec natura potest justo secernere iniquum,
ividit ut bona diversis, fugienda petendis;

laborant.' If it qualifies 'paria,' limits the doctrine of all faults

ῥήματα. 'Notae' are symbols, hand writing for instance; a

[redacted]

Nec vincet ratio hoc, tantundem ut peccet idemque
Qui teneros caules alieni fregerit horti
Et qui nocturnus sacra divum legerit. Adsit
Regula peccatis quae poenas irroget aequas,
Ne scutica dignum horribili sectere flagello.
Nam ut ferula caedas meritum majora subire
Verbera non vereor, cum dicas esse pares res
Furta latrociniis et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives qui sapiens est,
Et sutor bonus et solus formosus et est rex,

15. *Nec vincet ratio hoc*] 'Nor will reasoning prove this.' 'Vincere cau-' is an ordinary expression for winning use. 'Idem' is explained by 'tantun-,' the same in degree of guilt. [Ritter his note on 'caules,' refers to Draco's s (Plut. Solon, c. 17). 'Qui sacra le-it' is a 'sacrilegus,' a stealer of 'sacra,' of things appropriated to the service of gion.]

19. *Ne scutica dignum*] The epithet rribili' belongs to 'flagello,' which was verer instrument than the 'scutica,' was sometimes constructed with hor- cruelty, and fatal in its application i. 2. 41, and Epod. iv. 11). The 'scu-' had one thong, of leather. 'Ferula' a switch usually from the vine. The n derivatives from σκῦτος are short in first syllable, and some have supposed existence of a σκύτος with the υ short. this is doubtful. There are other in-ces (as 'anchŏra' from ἄγκυρα, 'crē-' from κρῆπις, &c.) in which the quan- of the Greek vowel is changed in the n.

20. *ut ferula caedas*] The rule in re-t to verbs of fearing is that "the Latin rts a negative where the English has , and *vice versa*" (Key's L. G. 1186), i.e. 'vereor ne' means 'I fear it ;' 'vereor ut,' 'I fear it will not.' re appears at first to be a deviation the rule here; but the position of makes it independent of 'vereor.' r that you should beat,' or 'as to your ing with a switch one who deserves to rgo a severer flogging, of this I have ear.' ['Ferula' is the schoolmaster's rument of punishment. Juv. S. i. 15; tial x. 62.]

2. *Furta latrociniis*] This is not tly a technical distinction, nor is 'la-inium' a technical term. All robbery was 'furtum,' whether attended with violence or not; but Horace means to distinguish between thefts without violence and robbery with violence ('rapina'). See articles 'furtum' and 'bona rapta' in Smith's Dict. Ant. Cicero distinguishes 'furtum' from 'rapina' (in Verr. ii. 5. 13).

— ['*Magnis parva*'] These words come together because great and small are contrasted. The dative 'magnis' depends on 'simili,' but it is a careless way of writing, for the man means to say that he will apply the knife to great and small offences alike.]

125. *et est rex*] This notion of the Stoics is expressed again Epp. i. 1. 107. Plutarch alludes to it in his treatise περὶ Εὐθυμίας, c. 12: ἀλλ' ἔνιοι τοὺς μὲν Στωϊκοὺς οἴονται παίζειν ὅταν ἀκούσωσι τὸν σοφὸν παρ' αὐτοῖς μὴ μόνον φρόνιμον καὶ δίκαιον καὶ ἀνδρεῖον ἀλλὰ καὶ ῥήτορα καὶ στρατηγὸν καὶ ποιητὴν καὶ πλούσιον καὶ βασιλέα προσαγορευόμενον, αὐτοὺς δὲ πάντων ἀξιοῦσι τούτων, κἂν μὴ τυγχάνωσιν ἀνιῶνται. The absurdity of the doctrine, if such it may be called (it has no foundation in the reported opinions of Zeno, Cleanthes, or Chrysippus, being the invention of their followers), consists, not so much in the statement that the wise man's intelligence contains in itself the germ of all practical knowledge, and that such knowledge is power, as in the limitation of wisdom to the pale of a sect, and the attempt to give a practical application to a notion of this kind. The later Stoics looked to Chrysippus as the founder of their philosophy; but he adhered, with little essential deviation, to the doctrines taught him by his master Cleanthes, and Cleanthes was a devoted disciple of Zeno. 'Inquit' means that some Stoic says this, including from 'non nosti' to 'est sapiens,' and after 'qui?' to 'sic rex' (v. 133). What he

r optas quod habes? Non nosti quid pater, inquit,
rysippus dicat: Sapiens crepidas sibi nunquam
c soleas fecit, sutor tamen est sapiens. Qui?
quamvis tacet Hermogenes, cantor tamen atque
timus est modulator; ut Alfenius vafer, omni

affirm in reply to the taunt 'cur
l habes?' is, that a man may be,
ic sense, a king, and yet not be
ition to exercise authority, as an
a singer may still be great in
even when he has laid aside the
f it.
epidas—soleas] 'Crepida' (κρῆ-
a low shoe or slipper taken from
s and worn in undress: 'solea'
in sandal fastened over the instep
, and worn by men as the 'san-
was worn by women. Gellius
makes the 'crepida' and 'solea'
which they evidently were not in
day at least. "Omne ferme id
bus plantarum calces tantum in-
ntur, caetera prope nuda et tere-
nis vincta sunt, 'soleas' dixerunt,
am Graeca voce 'crepidulas,'—
lceamenti sutores 'crepidarios'
' The 'soccus' was not mate-

called Alphinius by Clinton (F.
Acron says on this passage, "U
Alfenum Vafrum (Varum?)
sem deridet, qui abjecta sutri
municipio suo exercuerat Ron
magistroque usus Sulpicio juris
tantam pervenit scientiam ut
tum gereret, et publico funere
Porphyrion has nearly the s
and Comm. Cruq. has comp
two, only changing 'Alfenum
'Alfinium Varum,' and givin
the name of Marcus. Estr
agreeing with Weichert (Lec
45 sqq.), thinks there is noth
bable in the Scholiasts' stateme
appear to me to be compounded
elements, one of which is the pas
us. The Scholiasts, it is obv
sionally give as information
they appear only to have gat
the text. That the disciple

[redacted]

Abjecto instrumento artis clausaque taberna,
Sutor erat, sapiens operis sic optimus omnis
Est opifex solus, sic rex. Vellunt tibi barbam
Lascivi pueri; quos tu nisi fuste coërces,
Urgeris turba circum te stante miserque
Rumperis et latras, magnorum maxime regum.
Ne longum faciam: dum tu quadrante lavatum
Rex ibis neque te quisquam stipator ineptum
Praeter Crispinum sectabitur, et mihi dulces
Ignoscent si quid peccaro stultus amici,
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

t Alfenius was dead when the Satire written. It merely means, that though threw up his trade, he still continued e (potentially) a 'sutor' or 'tonsor,' chever is right. [Comp. Xenophon, n. iii. 4, καὶ γὰρ ὥσπερ ὁ κιθαρίζειν ὤν, καὶ ἐὰν μὴ κιθαρίζῃ, κιθαριστὴς ς, &c.] Cunningham, Sanadon, Fea, ineke [Ritter] have 'tonsor.'

33. *Vellunt tibi barbam*] The Romans his period did not usually wear beards. t those who affected philosophy let them w, and were hooted by the boys in the ets (S. ii. 3. 17).

137. *dum tu quadrante lavatum*] In e vestibule of the public baths of Pompii was found a box, stated by Sir W. ell to have been for receiving the bathers' e. 'Quadrante lavari' (Juvenal, S. vi. 7) was an expression equivalent to taking public bath, because a 'quadrans' was ordinary sum paid by each visitor. t it may be inferred from Horace's rds that they who paid this sum were the richer sort of bathers; for he seems ay, 'while you, a fine king as you are, and bathe for a quadrans.' The rich y perhaps have paid more and had more privacy and better bathing and attendance. The 'quadrans,' which was the fourth of an 'as,' and therefore the 64th part of a 'denarius,' after the reduction of the 'as,' to $\frac{1}{16}$ of that coin, was of the value of about half a farthing of our money, taking the value of the 'denarius' at 8½*d*. [The passage in Juvenal, 'nec pueri credunt, nisi qui nondum aere lavantur' (Juvenal, S. ii. 152), has sometimes been misunderstood.] As Becker says, Juvenal means children who have not yet been sent to the public baths (Gallus, Exc. on the Baths). The Romans were great bathers. If bathing could be made for our poor a 'res quadrantaria' (Seneca, Ep. 86), the public health in large towns would be much benefited.

139. *Crispinum*] See S. i. 1. 120 n. The body-guards of kings were called 'stipatores.' Horace therefore uses the word ironically in that sense. For 'et mihi,' some MSS. have 'at mihi.' 'Et' is better; it joins 'ignoscent' with 'patiar' and 'vivam.'

[140. *stultus*] 'Stultus' is opposed to the Stoic 'rex.' 'If I, who am considered a madman (by the Stoics), shall commit any fault.']

[illegible]

[illegible]

[illegible]

[redacted]

ARGUMENT.

eat was the liberty wherewith those worthies of the Old Comedy set their mark upon the vicious, and them Lucilius has copied; a man of wit and perception, but a harsh versifier; caring less for the quality of his verses than the quantity; full of words and full of faults, which he was too lazy to avoid. As to your quantity, I care not for that; and when Crispinus challenges me at great odds to try which of us can write quickest, I decline the invitation, and thank heaven that I am a man of quiet temperament and few words. He may go on puffing and blowing like a pair of bellows, but that is not in my way.

21.) Fannius gets a testimonial from his admirers, while no one will read what I write (and I am too nervous to recite it in public), because men do not like to have their faults exposed, and there are few who are not open to blame. Take any man out of a crowd, he is avaricious, or ambitious, or lecherous, or he dotes upon fine plate or fine statues, or is running about the world to make his fortune. All such are afraid of verses like mine, and hate those who write them. "Take care of him; he is dangerous; all he cares for is to get up a laugh and amuse the old women and children at the expense of his friends."

. 38.) Now let me say a word in reply. In the first place I do not profess to be a poet. Six feet in a verse which otherwise is mere prose, this does not make a poet, but genius, inspiration, and sublime language. And this has led some to question whether comedy is poetry, seeing that the language and ideas are all those of common life. There are your fathers, for instance, scolding their sons, just as you may hear every day; moreover you may shuffle the words as you please in true poetry without altering the sense, but that is not the case with Lucilius' language and mine (you must read it as you would prose, or you make nonsense of it).

. 63.) But this question I may discuss elsewhere. My present purpose is to show that you have no reason to be afraid of this sort of writing. There are your informers who go about and are the terror of all rogues: the honest man may despise them. But, even supposing you are the rogue, I am no informer. I have no desire to have my books thumbed by the vulgar, or to read them to any but my friends, and that only when prest. There are many I grant you who bawl their verses in the forum and in the public baths, but they are mere blockheads. "But we know you love to annoy, and do it with malicious intent." How can you charge me with this? Nay, the man who slanders his friend behind his back, or fails to defend him from the slander of others, who aims only at being called a wit, who invents falsehood and blabs secrets, that man is a scoundrel; let every honest citizen avoid him. I have often been at table when one of the company has amused himself with breaking his wit upon the guests, not sparing the host himself when he gets warm; now this man you look upon as a funny fellow, while for my innocent satire I am called malignant, sarcastic, and so forth. When your friend Petillius is mentioned you defend him after your own fashion, that is, you damn him with a sneer, the veriest poison, which shall never be found, if I know myself at all, in any thing I may write.

v. 103.) If I have spoken a little too freely of others, I may be pardoned on this ground: my excellent father always taught me by examples. If he would have me live frugally, he would say, "Look at the misery to which our friend Albius' son and Barrus have reduced themselves by their extravagance." When he would keep me from bad women, "Take Scetanius for a warning." "See what scandal attaches to Trebonius." "Wiser men may teach you by precept and theory: my care shall be to watch over your practice till you are able to take care of yourself." If he would have me do something that was right, he would take one of the judices and say, "There is an example for you." On the other hand, if he would prevent me from doing something

he would say, "Can you doubt about its impropriety when you
has brought upon so and so? As the intemperate are checke
ighbour carried to the grave, so young persons are often kept fro
ne it brings upon others." Such was the training that has made
from grave faults, if not from venial, and even these will di
d reflection, which I practise every day. When I have leisure
s into writing, which is one of my little sins; for which sin, if y
lowance, I shall bring all my pack to help me, and we shall mak
whether you will or no.

POLIS atque Cratinus Aristophanesque poëtae,
que alii quorum comoedia prisca virorum est,
quis erat dignus describi quod malus ac fur,
od moechus foret aut sicarius aut alioqui
mosus, multa cum libertate notabant.

lis atque Cratinus Aristopha- These three represent the Old f which they were the acknow- lers. Quintilian (x. 1): "Plures es: Aristophanes tamen et Eu- nusque praecipui;" and Persius :—

laci quicunque afflate Cratino
Eupolidem praegrandi cum sene

about B.C. 230. Schlegel (I Lect. vii.) denies the existence Comedy, with which question concerned here, but we need o that Horace fixes on the Comoe because the subsequent pha Greek Comic Drama were not c personally satirical cast, the lice to the old writers having been by law. The New Comedy w

[redacted]

omnis pendet Lucilius, hosce secutus
.tis tantum pedibus numerisque, facetus,
ıctae naris, durus componere versus.
fuit hoc vitiosus: in hora saepe ducentos
ıagnum versus dictabat stans pede in uno.
flueret lutulentus, erat quod tollere velles;

y altered from the true, would ısions equally intelligible and ›us. Neither of these pse- l more than a couple of years. 4 n., on 'notare.'

ınis pendet Lucilius] 'Hinc' them,' as 'unde' is elsewhere ference to persons. What of Lucilius is this: that his th was laid out on the satir- in living persons; that he itated the writers of the Old changing their metre; that and acute, but harsh in his wordy and sometimes vulgar, ce of the haste with which he is impatience of the trouble . As Horace must have been ı Lucilius' writings, this de- .y be taken as correct. It :y on the face of it as far as ıe criticism touches only the the critic could not be mis- not to be supposed to have t he says below (S. 10. 3) the ›us admirer of Lucilius could t his style was uncouth. He ıdds that Lucilius loved to :k words with his own lan-), that he was good tempered, ling his satirical vein (v. 53), at he was very unreserved and 1. 30—34). This is valuable the character of Lucilius and Other writers have neither to it nor successfully im- The fragments of Lucilius are enable us to form a very accu- , but in some points (such as nixture of Greek and Latin) .t Horace's statements about ıre useful contributions to the ›man literature.

s tantum pedibus] The writ- .ius appear to have been very l by the grammarians into ı, of which two-thirds were exameter verse, and the rest : and trochaic measures.

tae naris] "Significat sapi- contrario mungosum stultum ' (Acron). Porphyrion takes the words with 'versus,' and explains them to signify "elegantes et decentes;" the error therefore of Forcellini noticed by Orelli was not original. 'Mungosus,' Acron's word, is not in the lexicons. 'Emunctae naris' is one who has his nose well wiped, and is therefore no driveller. Phaedrus explains it (iii. 3. 14).

"Aesopus ibi stans naris emunctae senex,
Natura nunquam verba cui potuit dare."

'Emungere' is used by the comic writers for 'cheating,' as in the fragment from the Epiclerus of Caecilius. (Cicero de Am. 26):

"Hodie me ante omnes comicos stultos senes
Versaris atque emunxeris lautissime."

"To wipe a man's nose for him, is to imply that he is a driveller who cannot do it for himself, and hence it means to 'outwit' and to 'cheat' him" (Long in loco). Others explain 'emunctae naris' as 'keen scented,' like a hound. [Compare 'purgatam aurem,' Ep. i. 1. 7: 'durus componere;' see C. i. 1. 18 note.]

10. *versus dictabat*] See S. 10. 92 n. The words 'stans pede in uno' mean 'with the utmost facility,' or 'standing at ease,' as we might say. Heindorf compares the expression with the Greek proverbial phrases ὅλῳ ποδί, ἐκ δυοῖν ποδοῖν, ἀμφοῖν ποδοῖν, meaning with all one's might; the first of which is quoted by Quintilian as a rustic saying (xii. 9 fin.): "Itaque in his actionibus omni, ut agricolae dicunt, pede standum est." ['In the most careless posture and attitude' (Heindorf); but to stand on one foot is the most difficult of attitudes. Horace may mean to say that Lucilius could dictate two hundred verses in an hour, and stand on one foot all the time, which would make the performance still more wonderful; or standing on one foot may mean that he was paying more attention to this difficult feat than to the composition of his verses. Lastly, 'standing on one foot' may mean simply 'resting on one foot,' which is the attitude of a man who is at ease, and not busy about any thing.]

11. *Cum flueret lutulentus*] 'Lutulen-

rulus atque piger scribendi ferre laborem,
ibendi recte: nam ut multum nil moror. Ecce,
spinus minimo me provocat: "Accipe, si vis,
ipiam tabulas; detur nobis locus, hora,
stodes; videamus uter plus scribere possit."
i bene fecerunt inopis me quodque pusilli
xerunt animi, raro et perpauca loquentis.

plained by Acron as "sordidus; rium luculentus," which explambines two notions, dirtiness nity. Lucilius may have imiobscenity of the old comedians; , as in other respects, his verse been like a muddy stream. The doubt, comprehends defects of ell as style. "Erat quod tollere interpreted by the Scholiasts s sunt nonnulla quae velis inde et pro tuis habere" (Porph.). d velles imitari" (Acron). Cruoliast gives the same interpreHeindorf adopts it. Quintilian 94): "Ab Horatio dissentio qui luere lutulentum et esse aliquid re possis putat," where he uses

of challenge; and Lambinus a the Scholiasts: Cruquius does no quotes a Scholium which gives sense. "Minimo provocare d qui in responsione (sponsione) pl mittant (promittant) quam exig versario." 'He offers me th odds' is the meaning accordi interpretation, which Bentley far as concerns the wager, but as his own conjecture 'nummo nimo,' as signifying that Crispi poor he could only stake a ses do not see any point in such an the man's poverty. His confide tory is the matter Horace mea trate. The MSS. are unanimou of 'minimo,' and the Scholiasts

[redacted]

At tu conclusas hircinis follibus auras,
Usque laborantes dum ferrum molliat ignis,
Ut mavis imitare." Beatus Fannius ultro
Delatis capsis et imagine; cum mea nemo
Scripta legat volgo recitare timentis ob hanc rem,
Quod sunt quos genus hoc minime juvat, utpote plures
Culpari dignos. Quemvis media erue turba:

19. *At tu conclusas*] Persius imitates this S. v. 10:

"Tu neque anhelanti coquitur dum massa camino
Folle premis ventos nec clauso murmure raucus," &c.

21. *Beatus Fannius*] This Fannius is spoken of in another place (S. i. 10. 80) as a contemptible person and a parasite of Hermogenes Tigellius (S. 3. 129 n.). The Scholiasts say that he had the cognomen Quadratus: that he was a poet full of words and folly; that the Senate made him a present of some 'capsae' (book-boxes) and a bust of himself; that when he was dying he desired his books and book-cases to be burnt publicly; otherwise, that he was a writer of Satire, and childless, and that certain persons, hoping to be remembered in his will, got his busts and his books deposited in the public libraries, to which honour his own merits did not entitle them. Wherever all this came from, it is of no value for determining Horace's meaning. Lambinus follows the Scholiasts so far as to suppose that Fannius was honoured by a spontaneous present ('ultro:' see C. iv. 4. 51 n.) on the part of the "populus sive senatus" of a set of book-boxes and a bust, as a mark of public respect. And Turnebus says, "Fannium nescio quem poetam cujus libros Romani et armario et capsa, ipsum imagine donarant, prae se felicem praedicat." But who ever heard of such a thing? and who was this Fannius that he should have been thus distinguished? It appears probable, from Horace's words, that Fannius had his admirers, as rant and emptiness will always have, and that they made him a present, by way of a testimonial as it is called, of a set of handsome 'capsae' and a bust. The 'capsa' was a round box suited to hold one or more rolled volumes. The larger sort was called 'scrinium.' (See Smith's Dict. Ant.) Neither 'capsae' nor 'scrinia' must be confounded with 'armaria,' which were cupboards, not boxes, but also used for books, though not confined to that purpose any more than 'capsae' were. What the Scholiasts say about Fannius' bust having been placed in the various public libraries is not inconsistent with usage. Asinius Pollio built a library A.U.C. 715, or thereabouts, and placed in it portraits and busts of various distinguished men (Plin. H. N. vii. c. 30), and the practice was thenceforward observed not only in the public libraries, but in those of private persons. Martial, writing to his friend Avitus, sends him an inscription for his own bust, which Avitus was going to put with others in his library:—

"Hoc tibi sub nostra breve carmen imagine vivat,
Quam non obscuris jungis, Avite, viris." (ix. 1.)

23. *volgo recitare timentis*] See note on v. 73. The usage which leaves the personal pronoun to be inferred from the possessive is common both in Greek and Latin. (C. iii. 22. 6.) Compare Arist. Plut. 32:—

τὸν ἐμὸν μὲν αὐτοῦ τοῦ ταλαιπώρου σχεδὸν ἤδη νομίζων ἐκτετοξεῦσθαι βίον,

and Ovid (Heroid. v. 45): "Et flesti, et nostros vidisti flentis ocellos." 'Timeo' and 'metuo' do not govern an infinitive mood in the prose writings of Horace's day. 'Vereor' is used in that construction. Torrentius asks why Horace's works should not be read because he was afraid to recite them in public? Was it because the multitude follow popular applause which is drawn forth by public display? The reason Horace gives is the same that deters him from reciting his poems, that no one likes to see any more than to hear his own vices exposed. People are not at all fond of 'genus hoc,' this satirical sort of writing, because most are open to blame. He has particular classes, or persons perhaps, in his eye, when he says 'sunt quos' (C. i. 1. 3 n.); but he speaks otherwise generally. That Horace wrote many pieces which have not been preserved, appears to me clear from this passage and v. 71 sqq. See Introduction.

25. *Quemvis media erue turba*] Orelli, who adopts 'erue,' does not give the MS.

ut ob avaritiam aut misera ambitione laborat.
ic nuptarum insanit amoribus, hic puerorum;
unc capit argenti splendor; stupet Albius aere;
ic mutat merces surgente a sole ad eum quo
espertina tepet regio; quin per mala praeceps

for it. Fea quotes several MSS. vour; Bentley only three. The s had 'elige,' and that is the read- en. 1483. The earliest edition that ie' appears to be that of Aldus rom which time all the editors, I adopted it till Talbot returned to eading, which Bentley adopts, but it may be a gloss, and substituted pe,' which he proposes. Three of dinian MSS. had 'eripe,' which he pports his conjecture. Sanadon rripe,' though Bentley does not. s an unlikely word to have been nd 'elige' would form a good gloss 'Eruere' would signify 'digging bringing out something hidden. nay bear the simple meaning of re.' The true reading, in my opi- between 'erue' and 'elige,' and ther inclined to agree with Ste- vho says (Diatr. ii. p. 59), "pro

we consider the evils that aros sonal ambition, and the eag which places of honour were s times of the Republic, is not s

28. *Hunc capit argenti sple* and other vessels curiously silver and Corinthian bronze costly (such as Juvenal descri "Argentum vetus, et stantem caprum") were among the ma extravagance at Rome. The admiration of the persons Ho to for such works of art, mig paratively harmless if it did no into dishonest ways of acquirin beggaring their families, as Al whom the Scholiasts tell us no son is mentioned below (v. 10 in want through his father's ex Cruquius reverses this, and s father to be suffering for the vagance, the father being no

[redacted]

Fertur uti pulvis collectus turbine, ne quid
Summa deperdat metuens aut ampliet ut rem,
Omnes hi metuunt versus, odere poëtas.
"Foenum habet in cornu; longe fuge: dummodo risum
Excutiat sibi, non hic cuiquam parcet amico;
Et quodcunque semel chartis illeverit omnes
Gestiet a furno redeuntes scire lacuque
Et pueros et anus." Agedum, pauca accipe contra.
Primum ego me illorum dederim quibus esse poëtis

34. *Foenum habet in cornu*] "Romae autem videmus hodie quoque foenum velut ansulam factum in cornulo bovis" (Porph.). A law of the XII tables gave an action to any man who was injured by another person's animal: "Si quadrupes pauperiem fecisse dicatur" (Dig. 9. tit. 1), where "pauperies est damnum sine injuria facientis datum." It became customary therefore to mark an ox or other animal of vicious propensities in such a way as to warn passengers, and enable them to get out of the way. Hence the proverb "he has a wisp of hay on his horn." Plut. (Crassus, c. 7) says, Σικίννιος πρὸς τὸν εἰπόντα τί δὴ μόνον οὐ σπαράττει τὸν Κράσσον, χόρτον ἔχειν φησὶν ἐπὶ τοῦ κέρατος. He adds in another place (Quaest. Rom. p. 281), οὐ μὴν ἀλλ' ὕστερον ἐλέχθη πάλιν ὅτι Κράσσου Καῖσαρ ἀφῃρήκει τὸν χόρτον, ἀντέστη γὰρ αὐτὸς πρῶτος ἐν τῇ πολιτείᾳ καὶ κατεφρόνησε. In illustration of the proverb he quotes a fragment of Sophocles:—

σὺ δὲ σφαδάζεις πῶλος ὡς εὐφορβίᾳ,
γαστήρ τε γάρ σου καὶ γνάθος πλήρης—

'Dummodo risum excutiat sibi' corresponds almost in words with Aristotle's description of the buffoon (Nic. Eth. iv. 14): ὁ δὲ βωμόλοχος ἥττων ἐστὶ τοῦ γελοίου καὶ οὔτε ἑαυτοῦ οὔτε τῶν ἄλλων ἀπεχόμενος εἰ γέλωτα ποιήσει. 'Furnus' is the bake-house to which the lower sort of people, old women and children, carried their bread to be baked [or they bought it there]. 'Lacus' were tanks distributed through the city, into which water was conveyed from the aqueducts, and to which poorer persons resorted for water. See Terence (Adelph. iv. 2. 45): "Apud ipsum lacum est pistrilla" (a corn-mill).

38. *Agedum*] 'Dum,' as an enclitic, signifies 'a while;' 'agedum,' 'come a moment.' (See Key's L. G. 1448 d.)

39. *Primum ego me illorum*] 'Primum' means 'in the first place, before I begin, let me dispose of the fallacy which classes writers like myself among poets (the word assumed above, "Omnes hi metuunt versus, odere poëtas," v. 33). This question occupies twenty-four verses, after which he returns to the main point, which is the odium attaching to writers of Satire. In this line 'poetas' appears in all the MSS. and editions till Bentley, who restored the reading 'poetis,' N. Heinsius having, without Bentley's knowledge, done the same. The Scholiasts found 'poetas,' and Porphyrion on S. 6. 25, "Quo tibi, Tilli, Sumere depositum clavum fierique tribuno?" where the MSS. vary between the dative and accusative, adopts the former case, but says the latter would have been the simpler construction. The Scholium of Cruquius' Commentator, on the passage just quoted, is "'tibi Tribuno' dixit eleganter et figurate ut supra 'dederim quibus esse poetis;'" which remark is attributed by Bentley and Orelli to Acron, but does not appear in Ascensius' text of that Scholiast. It is more probably from another hand; for the remark contradicts the commentary of both these Scholiasts on the passage before us, where the reading 'poetas' is expressly assumed. Nevertheless I believe the dative to be right though all the known MSS. are against it. Like instances are S. i. 1. 19: "atqui licet esse beatis;" i. 2. 51: "munifico esse licet;" A. P. 372: "Mediocribus esse poetis Non Di non homines non concessere columnae." Heindorf has 'poetas' [and Ritter]. The expression 'concludere versum' is repeated below (S. 10. 59): "si quis pedibus quid claudere senis." "*Sermoni:* quotidiano" (Porph.), which word is supplied in Cic. (Orat. 20): "Video visum esse nonnullis Platonis et Democriti locutionem, etsi absit a versu, tamen quod incitatius feratur et clarissimis verborum luminibus utatur, potius poëma putandam quam comicorum poëtarum, apud quos, nisi quod versiculi sunt, nihil est aliud quotidiani dissimile sermonis." Hence the name 'Sermones' given to the

[redacted]

Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et quod prius ordine verbum est
Posterius facias, praeponens ultima primis,
Non, ut si solvas "Postquam Discordia tetra
Belli ferratos postes portasque refregit"
Invenias etiam disjecti membra poëtae.
Hactenus haec: alias justum sit necne poëma,
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius rauci male cumque libellis,
Magnus uterque timor latronibus; at bene si quis
Et vivat puris manibus contemnat utrumque.
Ut sis tu similis Caeli Birrique latronum,
Non ego sum Capri neque Sulci: cur metuas me?
Nulla taberna meos habeat neque pila libellos,

ion for plain language free from r other ornament. Terence (Heaut. 4):—

"ae laboriosa est, ad me curritur:
nis est, ad alium defertur gregem.
ac est pura oratio."

Gellius (xiii. 28) Quadrigarius the an is mentioned as a man "modesti puri ac prope quotidiani sermonis." (Verr. ii. 4. 22) speaks of 'purum am,' plate with the ornamental work off. 'Pura' is a various reading ulchra' in A. P. 99: "Non satis est ra esse poëmata; dulcia sunto." sonatus:' the father on the stage, the player assumes the 'persona' ector) of a father. See S. i. 2. 60.]

Postquam Discordia tetra] The ts imply that this is a verse of us, but they do not say from what it is taken: "Non eandem gravi- s invenies quam in Ennii versu et vii soluto" (Acron). Virgil (Aen. i. has "claudentur belli portae." As position of 'non' see S. i. 6. 1.

alias justum sit necne poëma] The tion is not resumed, though Horace not suppose that his arguments have settled it. (See Argument.)

Sulcius acer ambulat et Caprius] persons are said by the Scholiasts to been public informers or 'causidici' actores volunt fuisse causarum,"), and to have made themselves with roaring in the Courts. The 'libelli' they carried were their note-books. 'Ambulat' signifies their strutting through the streets with the consciousness that men were afraid of them. The palmy days of the 'delatores' had not yet come, but they were sufficiently abundant in Horace's time. [Ritter thinks that these men were officers of the aediles, and that they arrested thieves and robbers.] 'Ut sis,' 'say that,' or 'though you be,' which requires the indicative in the next verse, where the greater part of the MSS. and editions have 'non ego sim' [which Ritter and Bentley have].

[66. *rauci male*] 'Quite hoarse.' In S. ii. 5. 45, 'validus male' is 'not strong;' in S. i. 3. 45, 'male parvus' is 'very small,' and 'male laxus,' S. i. 3. 31, is 'very loose.' In C. i. 9. 24, 'male pertinaci' is 'unresisting,' or 'half-resisting.' In some passages then 'male' expresses excessive defect: in others, defect in good quality.]

71. *Nulla taberna meos habeat*] The 'taberna' was sometimes under a porticus, in which case the titles of the books for sale within were hung upon the columns ('pilae') in front. Horace alludes to this when he says (A. P. 372): "Mediocribus esse poetis Non Dii, non homines, non concessere columnae," which means that indifferent poets would not be patronized by the booksellers. Martial advises his friend Lupercus to buy a copy of his Epigrams at the shop of Atrectus:

"Contra Caesaris est forum taberna,

Quis manus insudet volgi Hermogenisque Tigelli:
Nec recito cuiquam nisi amicis, idque coactus,
Non ubivis coramve quibuslibet. In medio qui
Scripta foro recitent sunt multi quique lavantes:
Suave locus voci resonat conclusus. Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno. "Laedere gaudes,"

tis postibus hinc et inde totis,
es ut cito perlegas poetas" (i. 118).
rice of his book he says was five
i' (about three and sixpence).
(Gallus, Exc. on the Booksellers)
s that it was the first book, con-
119 Epigrams, which he implies
e very cheap at that price; but as
pigram is one of the 119, Becker
e mistaken. 'Habeat' expresses a
On Hermogenes Tigellius, see S. 3.

Nec recito cuiquam] Some MSS.,
only to Lambinus, had 'nec reci-
which Bentley adopts to maintain
nity in the verbs 'sim,' 'habeat,'
ecitem.' All other known MSS.
nec recito,' excepting four of Lam-
which had 'non recito,' the re-

and annoying neighbours wh
tified themselves. I do not
is right in associating this
the recitations above refer
saying "qui vel in medio
dempta hyperbola coram ma
rum corona carmina recitar
Horace means literally in
Orelli supposes a knot of frien
on the 'schola' round the
the purpose of listening to
fied reciter. The 'scholae' w
people to sit or walk on rou
generally, not merely round
which was a bath of smal
attached to the principal b
Becker's Gallus, Exc. 'on
On these 'scholae' people w
and conceited authors coul

[redacted]

Inquit, "et hoc studio pravus facis." Unde petitum
Hoc in me jacis? Est auctor quis denique eorum
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit; hic niger est, hunc tu, Romane, caveto.
Saepe tribus lectis videas coenare quaternos,
E quibus unus amet quavis adspergere cunctos
Praeter eum qui praebet aquam; post hunc quoque potus,
Condita cum verax aperit praecordia Liber.
Hic tibi comis et urbanus liberque videtur
Infesto nigris. Ego si risi quod ineptus
Pastillos Rufillus olet, Gargonius hircum,
Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petilli

ator said before, vv. 34—38, he now re-eats. I think Ritter is right, and that jacis' without any further argument roves that he is right.]

80. *Est auctor quis denique eorum*] he commentators take 'quis' variously s an interrogative or an enclitic. The choliasts take it in the former sense. leindorf and Orelli in the latter. Doering aves it an open question. As to 'auctor,' e C. i. 28. 14 n.

84. *commissa tacere qui nequit*] This, hich is too commonly softened into a eakness, the inability to keep a secret, orace very justly marks as one of the ost prominent signs of a mischievous aracter. C. iii. 2. 25 n. On 'Romane,' e C. iii. 6. 2 n.

86. *Saepe tribus lectis*] This would be unusually large party at one table. ree on each 'lectus tricliniaris' was the ual number when the table was full. : S. ii. 8. 20 n.

87. *E quibus unus amet*] Some of Fea's SS. and three quoted by Orelli, have mus' for 'unus,' and Fea adopts it, ting Epp. i. 18. 10, "imi derisor lecti;" l Petronius (c. 38), "Vides illum qui in imus recumbit?" But this does not ve that Horace could have said 'imus vira' to represent any one individual he four who were reclining on the 'imus us.' [Ritter has 'avet'], which was received reading, and that of all the tions I have seen, as well as of the oliast Porphyrion, till Bentley adopted set' from one of Cruquius' Blandinian MSS., and I have no doubt that is the right word, in the same sense as "umbram hospitalem consociare amant" (C. ii. 3. 10): "Quavis: qua ratione vis" (Acron). 'Qui praebet aquam' is the host "qui aquam temperat ignibus." See C. iii. 19. 6 n.; S. ii. 2. 69. On 'verax Liber,' see C. i. 18. 16. A fragment of Alcaeus (56 Bergk) runs οἶνος ὦ φίλε παῖ καὶ ἀλάθεα, which the Scholiast on Plato (p. 377, Bekker) speaks of as a proverb. Theocritus (29. 1) uses Alcaeus' words, adding λέγεται. "In vino veritas" is the well known Latin equivalent. Compare A. P. 434: "Reges dicuntur multis urgere culullis Et torquere mero quem perspexisse laborant." And Epp. i. 18. 38: "Commissumque teges et vino tortus et ira." 5. 16: "Quid non ebrietas designat? operta recludit."

92. *Pastillos Rufillus olet*] This verse is quoted from a former Satire (2. 27), only to show the innocent subjects with which Horace's satire dealt.

94. *De Capitolini furtis*] "Petillius Capitolinus cum Capitolii curam ageret coronae subreptae de Capitolio causam dixit, absolutusque a Caesare est" (Porphyrion). "Cujus amicus erat," adds Cruquius' Scholiast, who says he was called Capitolinus from his imputed offence. But this was a cognomen of the Petillia gens. Lambinus mentions having seen at Rome a silver coin, having on the reverse a representation of the temple of Jupiter Capitolinus, and the name of Petillius. On the obverse was Jupiter's head with Capi-

Te coram fuerit, defendas ut tuus est mos.
"Me Capitolinus convictore usus amicoque
A puero est causaque mea permulta rogatus
Fecit, et incolumis laetor quod vivit in urbe;
Sed tamen admiror quo pacto judicium illud
Fugerit." Hic nigrae succus loliginis, haec est
Aerugo mera. Quod vitium procul afore chartis
Atque animo prius, ut si quid promittere de me
Possum aliud, vere promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis: insuevit pater optimus hoc me,
Ut fugerem exemplis vitiorum quaeque notando.
Cum me hortaretur, parce, frugaliter, atque
Viverem uti contentus eo quod mi ipse parasset:
"Nonne vides Albi ut male vivat filius, utque

round it. Such a coin is repre- in the notice of this person in Dict. Biog. The story of the s very likely to have been invented. was tried on some serious charge uitted, and that the verdict did not scandal, is clear from the context.

tive as well as a neuter signifi usually an accusative of th dative of the thing, which ord in Virg. (Aen. vi. 833), " tanta animis assuescite bell 109 we have "Pluribus ass corpusque superbum." [He

[redacted]

Barrus inops? Magnum documentum ne patriam rem
Perdere quis velit." A turpi meretricis amore
Cum deterreret: "Scetani dissimilis sis."
Ne sequerer moechas concessa cum venere uti
Possem: "Deprensi non bella est fama Treboni,"
Aiebat. "Sapiens vitatu quidque petitu
Sit melius causas reddet tibi: mi satis est si
Traditum ab antiquis morem servare tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum; simul ac duraverit aetas
Membra animumque tuum nabis sine cortice." Sic me
Formabat puerum dictis; et sive jubebat
Ut facerem quid: "Habes auctorem quo facias hoc;"
Unum ex judicibus selectis objiciebat;
Sive vetabat: "An hoc inhonestum et inutile factum

'8 n. The MSS, and editions vary be- en the forms Barrus, Bartus, Barus, rus, Rarus, Baius, of which the last is l to be the most common. Estré follows atley in reading Barus. [Ritter has aius.'] This person, at any rate, of whom hing is known, must be distinguished n the coxcomb in the sixth satire (v. . But though Bentley edits Barus, he poses the emendation 'ut qui panis ps,' or 'farris inops,' out of his own d,—plainly an attempt to improve Ho- e. That a proper name was there in time of the oldest of the Scholiasts, on, appears from his note: "Mira ur- itate dum quasi ostendit quomodo se r suis monitis monere solitus esset in- a multos percutit." Scetanius (other- Sectanius) is not more known than rus. Trebonius appears to have been hero of some notorious bit of scandal, to have paid a severe penalty for his vice.

.5. *Sapiens vitatu quidque petitu*] ace's father had no mind to refine upon foundation of morals, nor any preten- to a philosophical view of these mat- for Sapiens is the philosopher. He r that right was right and wrong was g, and followed the beaten track, and d have his son do the same. Horace esses this, S. i. 6. v. 82:—

"——— Quid multa? pudicum,
primus virtutis honos, servavit ab omni
solum facto verum opprobrio quoque
rpi."

elder Horace was no doubt a plain ble man.

1. *Formabat*] This is Horace's usual word for education. C. i. 10. 2: "Qui feros cultus hominum recentum Voce formasti." See C. iii. 24. 54 n.

[— *jubebat ut facerem*] This con- struction is sometimes used even by prose writers.]

123. *Unum ex judicibus selectis*] It was the duty of the Praetor Urbanus annually to select a certain number of persons whose names were registered in the Album Judi- cum Selectorum, and from whom were chosen by lot the 'judices' for each crimi- nal trial. It is uncertain whether at this time, or subsequently, their functions were extended to civil as well as criminal pro- ceedings. The number of these 'judices' varied. By the 'lex Servilia Glaucia Repetundarum' it was fixed at 450. The law that was in force at the time Horace refers to was the 'lex Aurelia,' (B.C. 70), by which the Judices Selecti were eligible from the Senators, Equites, and Tribuni Aerarii. The changes that took place in respect to the Judices, and the frequent shifting of the judicial power between the Senate and the Equites, are stated very clearly in Mr. Long's Excursus on the 'Judicia' (Cic. in Verr. Orationes). Ho- race's father, as plain men are wont, looked up with reverence to the body in whom were vested such high functions; but the office was not an enviable one, nor always most purely exercised. See C. iv. 9. 39 n. As to 'auctor,' see above, v. 80. ['Objicie- bat' has here the same sense as 'propone- bat:' Liv. iv. 51.]

124. *An hoc inhonestum*] Heindorf says 'an' is here put for 'utrum,' and opposed to 'necne.' His editor Wüstemann corrects

ecne sit addubites, flagret rumore malo cum
ic atque ille?" Avidos vicinum funus et aegros
xanimat, mortisque metu sibi parcere cogit;
ic teneros animos aliena opprobria saepe
bsterrent vitiis. Ex hoc ego sanus ab illis
erniciem quaecunque ferunt, mediocribus et quis
gnoscas vitiis teneor; fortassis et istinc
argiter abstulerit longa aetas, liber amicus,
onsilium proprium; neque enim cum lectulus aut m
orticus excepit desum mihi. "Rectius hoc est:
Ioc faciens vivam melius: Sic dulcis amicis
)ccurram: Hoc quidam non belle: numquid ego illi
mprudens olim faciam simile?" Haec ego mecum
ompressis agito labris; ubi quid datur oti
lludo chartis. Hoc est mediocribus illis
x vitiis unum; cui si concedere nolis,
Iulta poëtarum veniat manus auxilio quae
it mihi (nam multo plures sumus), ac veluti te
udaei cogemus in hanc concedere turbam.

d properly joins 'an' with 'addu- writing,' and quotes S. ii. 8

SATIRE V.

In the year A.U.C. 714, after the taking of Perusia by Caesar Octavianus, M. Antonius prepared for war, which was averted by an arrangement made through the mediation of Maecenas on the part of Caesar, and of Cocceius and Pollio on the part of Antonius, and by the marriage of Octavia, Caesar's sister, to Antonius. But that this was not the occasion of the journey recorded in this Satire is certain, because Horace was not introduced to Maecenas till the beginning of A.U.C. 716. The same objection, among several others, is fatal to the theory which connects the journey with the spring of the year 716. At that time M. Antonius arrived at Brundusium with his fleet at the request of Caesar, who had asked him for help against Sex. Pompeius; but not finding Caesar there, he very soon took his departure. This is the date adopted, among many others, by Heindorf. It has been disposed of by Kirchner (Quaest. Hor. 656 sqq.) in a way that cannot be answered. In the spring of the following year 717, Antonius brought over an army to Italy, and a fleet of 300 ships (Appian, v. 93; Dion Cass. 48. 54; Plut. Ant. c. 35): *ἐκ τινων διαβολῶν παροξυνθεὶς πρὸς Καίσαρα*, says Plutarch. He pretended, Dion says, to come for the purpose of helping to put down Sex. Pompeius, but his real object was rather to see what was going on than to take any active part. He came to Brundusium, but the people would not let him into the harbour (according to Plutarch), and he therefore went on to Tarentum. Negotiations were carried on between the two rivals (Caesar being at Rome) through agents employed by both, but without effect, till Octavia undertook to mediate between her husband and brother, and was finally successful in reconciling them. It has been supposed, with every probability, that the mission which Horace accompanied was sent by Caesar to meet Antonius on his expected arrival at Brundusium on this occasion, in the spring of A.U.C. 717. That the season was not winter may be inferred from v. 14, where Horace speaks of being disturbed by the gnats and frogs. That it was not summer is probable from the party requiring a fire at Trivicum (v. 80). Appian states expressly that Antonius arrived at Brundusium *ἦρος ἀρχομένου*, which corresponds with the above facts.

Horace started from Rome with only one companion, Heliodorus the rhetorician (v. 2), and they travelled together three days and one night, sixty-one Roman miles, till they reached Tarracina or Anxur, where by appointment they were to meet the official members of their party. These were Maecenas and Cocceius, who had been employed in negotiating the first reconciliation between Caesar and Antonius, and Fonteius, an intimate friend of Antonius. Three days afterwards they met at Sinuessa Horace's three most intimate friends, Plotius Tucca, Varius, and Virgil; one of whom, Varius, kept them company only for six days, and left them, for reasons which are not mentioned, at Canusium (v. 93). The rest of the party went on together till they reached Brundusium, fifteen days after Horace had left Rome. The route they took was not the shortest or the easiest, which lay through Venusia and Tarentum. They preferred taking the road which strikes across the country from Beneventum, and, reaching the coast at Barium, continues along the shore till it comes to Brundusium. They were evidently not pressed for time, and probably took the road they did because it passed through Canusium, whither one of the party was bound. Maecenas made his journey as agreeable as under the circumstances it could be, by taking with him such companions; and they all appear to great advantage in Horace's good-humoured diary. There was no restraint between the patron and his friends, and their affection for him and one another it is very pleasant to contemplate.

ccasion above supposed be that on which the mission was sent met Antonius at Brundusium, and their journey could not have at least, and his official companions, must have gone on to Tare ce accompanied them is uncertain. I think probably he did n , hearing that Antonius had come to Brundusium, and passed on t haste to reach that place. I think it likely, however, that Hor ty of his return to Rome to visit his native town and the nei (Qu. Hor. p. 39 sq.) thinks that it was on this occasion he wrot (C. i. 28), and that to the fountain of Bandusia (C. iii. 13); that he i. 6), and renewed his acquaintance with Ofella (S. ii. 2). Probably n one journey to Tarentum, with which when he wrote his ode s to have had very pleasant associations. He seems to have had iasts say, the description by Lucilius of a journey to Capua, of wh s only have been preserved (see note on v. 6).

RESSUM magna me excepit Aricia Roma
ospitio modico; rhetor comes Heliodorus,
raecorum longe doctissimus; inde Forum Appi,
ffertum nautis cauponibus atque malignis.

essum magna me excepit Aricia] Rome by the Porta Capena, be- ons Aventinus and Mons Caelius thern quarter of the city. 'Acce- it,' are various readings, of which, abinus and Cruquius, Bentley has

vellers of any importance friends at the principal town tained them.

2. *rhetor comes Heliodor* jocularly exaggerates the m rhetorician. The reading '

[redacted]

ter ignavi divisimus, altius ac nos
inctis unum; minus est gravis Appia tardis.
go propter aquam, quod erat deterrima, ventri
ɔ bellum, coenantes haud animo aequo
:ctans comites. Jam nox inducere terris
:as et caelo diffundere signa parabat;
pueri nautis, pueris convicia nautae
ere. Huc appelle! Trecentos inseris: ohe

r] The journey from Rome
um, which was usually made
hey took two to accomplish.
' is opposed to 'discinctus,'
one well girt,' εὔζωνος, and
tive exertion, running, &c.
he word more literally, S. ii.
mnes Praecincti recte pueri
inistrent." Servius quotes
Aen. viii. 724, saying, "Dis-
habitum eorum ostendit qui
s fluebat—aut Discinctos,
itiae: omnes enim qui mili-
nt: aut inefficaces, ut contra
s strenuos dicimus. Horat.
ios praecincti sunt.'" The
up in their girdles their long
n they are preparing to run
:. Hence such expressions as
in Scripture, "Gird up the
nind." 'Succinctus,' 'tucked
re usual word. ['Altius ac:'
.]

est gravis Appia tardis]
non est molesta tardioribus
ilis frequentabatur ubi pos-
: quocunque pervenerint"
is interpretation is followed
the commentators. Orelli
hink Horace means that the
s less fatiguing to the slow
n to the quick; that it was
, over which the slower you
unpleasant was the journey.
reading 'nimis' adopted by
oad was constructed with a
f large squared blocks of
hich was laid a coating of
the Emperors Nerva and
t with Silex according to an
ound on a mile-stone in the
d of Forum Appii, and noticed
y (iii. 391): "IMP. CAESAR
GERMAN. PONTIFEX MAX.
TATE COS. III. P. P. VIAM A
D FORUM APPII EX GLAREA
ENDAM SUA PECUNIA INCHO-
AESAR NERVA DIVI NERVAE
AUG. GERMANIC. TRIBUN.
POTEST. COS. III. CONSUMMAVIT." Horace speaks elsewhere of the traveller "qui Capua Romam petit imbre lutoque Adspersus" (Epp. i. 11. 11). I think with Orelli that Horace means the road was bad, and that they who took the journey leisurely escaped jolting and inconvenience. In one of the verses of Lucilius' Satire mentioned in the Introduction he says, "Praeterea omne iter est labosum atque lutosum."

7. *Hic ego propter aquam*] "Hodie in Foro Appii viatores propter aquam quae ibi deterrima est manere vitant. Dicit ergo Horatius se ibi coenare noluisse ne necesse haberet bibere" (Porphyrion). At Appii Forum they embarked at night in a boat that was to carry them by canal to Terracina. A party were waiting at the same inn to go with them, and Horace waited with impatience till they had done supper. These he means by 'comites.' This canal, which was constructed by Augustus in his attempt (A. P. 65) to drain the Pomptine marshes, is referred to by Strabo (v. p. 233): Πλησίον τῆς Ταῤῥακίνης βαδίζοντι ἐπὶ τῆς Ῥώμης παραβέβληται τῇ ὁδῷ τῇ Ἀππίᾳ διῶρυξ ἐπὶ πολλοὺς τόπους πληρουμένη τοῖς ἑλείοις τε καὶ τοῖς ποταμίοις ὕδασι· πλεῖται δὲ μάλιστα μὲν νύκτωρ, ὥστ' ἐμβάντας ἐφ' ἑσπέρας ἐκβαίνειν πρωΐας καὶ βαδίζειν τὸ λοιπὸν τῇ ὁδῷ (τῇ Ἀππίᾳ), ἀλλὰ καὶ μεθ' ἡμέραν· ῥυμουλκεῖ δ' ἡμιόνιον. There are still traces of this canal, which was nineteen miles long, and was called in consequence Decennovium. It is also mentioned by Lucan (iii. 85): "Et qua Pomptinas via dividit uda paludes." The road may have been defective hereabouts, as it was the general practice of travellers to exchange it for the canal, and to make the journey by night, as Strabo informs us in the above passage.

9. *Jam nox inducere terris*] This is a parody of the heroic style, unless it be taken from some poet, as Ennius. [Ritter compares S. ii. 6. 100.]

12. *Huc appelle*] "Put in here and take us on board!" cries the slave. "How

m satis est! Dum aes exigitur, dum mula ligatur,
ota abit hora. Mali culices ranaeque palustres
vertunt somnos, absentem ut cantat amicam
Iulta prolutus vappa nauta atque viator
ertatim. Tandem fessus dormire viator
ncipit, ac missae pastum retinacula mulae
auta piger saxo religat stertitque supinus.
mque dies aderat, nil cum procedere lintrem
entimus, donec cerebrosus prosilit unus
c mulae nautaeque caput lumbosque saligno
uste dolat: quarta vix demum exponimur hora.
ra manusque tua lavimus, Feronia, lympha.
Iilia tum pransi tria repimus atque subimus

ore?—you'll swamp the boat!" boatman. The bank is crowded; engers all want to be attended to. They rush on board, and the afraid of his craft upsetting, or to take as few as he can for his tries in vain to keep them out. one way of taking the words, relli gives. It presumes that the

'Cerebrosus' is an old word 'choleric.' 'Dolare' is prope a piece of wood with an axe, ' is only here used in this sense, hewed him with a cudgel.' F goddess worshipped originally bines. There was a town and foot of Mount Soracte, whic name, Lucus Feroniae, and wh

[redacted]

Impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas optimus atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere. Interea Maecenas advenit atque
Cocceius Capitoque simul Fonteius, ad unguem

na), which by the Volscians was called nxur, and by this name it is always menoned by the poets. Ovid (Met. xv. 717) alls it Trachas, after that which Strabo v. p. 233) says was the original name, Trahine, given it by the Greeks, from the ough situation (τραχεῖα). The winding of the road up the hill, and the difficulty of the ascent, explain 'repimus.' The ld town of Tarracina was built on the op of the hill, but this site was afterwards bandoned, and a new town built on the lain below, close upon the shore, which is e site of the modern Terracina. It was Horace's day, and had been for a long me, and continued to be, a town of great nportance, as it was one of very great ntiquity. Porphyrion mentions that in s time the ruins of the old town and the alls were standing. What that time was quite uncertain,—not earlier, however, an the fifth century. After leaving the at, the party lunched before they proeded. The 'prandium' was a light meal sually eaten about noon, but sometimes rlier, as probably in this instance. Pransus,' like 'potus,' and other similar rms, has sometimes an active sense. he Romans have no active participles cept in the present. See C. i. 2. 31.]

27. *Huc venturus erat*] See Introducon. Bentley thinks 'optimus' too famiar an epithet for Maecenas, and joins it ith Cocceius: [and Ritter also, who defends it in a long note. I think he is ght]. For the same reason Bentley ters 'care' into 'clare' (C. i. 20. 5). Cocceius Nerva was a friend of M. ntonius, and was among those whom aesar found in Perusia when he took it .U.C. 713). He offered these persons no dignity, but made friends of them, and occeius seems to have become especially timate with Caesar without betraying is friendship for M. Antonius. According Appian (B.C. v. 60 sqq.) it was this Luus Cocceius who by his tact and good sense as the means of bringing about the reconliation which took place (A.U.C. 714) beween his two friends. But Lucius had, as Appian mentions, a brother, and these two have been confounded. The brother's name was Marcus; whereas Appian mentions this Cocceius expressly as Lucius. Λεύκιος ἦν Κοκκήϊος ἑκατέρῳ φίλος. Ursini (Fam. Rom. p. 65) thinks Lucius here is a mistake for Marcus, and there is some ground in Appian's own statement for supposing such is the case. He says (v. 60) of Cocceius arguing with Antonius, οὐκ εἴα πω τὸν Καίσαρα καλεῖν ἐχθρὸν ἔς τε Λεύκιον καὶ τοὺς ἄλλους Ἀντωνίου φίλους τοιόνδε γεγενημένον: and when he returns, Caesar chides him for delaying, οὐ γὰρ ἔφη καὶ τὸν σὸν ἀδελφὸν ἵν' ἐχθρὸς ᾖς μοι περιέσωσα: which makes it appear that the Cocceius who negotiated the reconciliation Appian refers to (see Introduction) was not the person whose life was spared at Perusia, but his brother. But the former is called Lucius; the negotiator, therefore, was, according to this account, Marcus. This Marcus was probably great-grandfather of the Emperor Nerva.

30. *nigra meis collyria lippus*] 'Collyrium,' an ointment for sore eyes. According to Celsus (vi. 6. § 7), one kind, most commonly used, was named τέφριον, "a cinereo colore."

32. *Capitoque simul Fonteius*] C. Fonteius Capito was deputed by Caesar on this occasion, as being a particular friend of M. Antonius, who afterwards, as Plutarch relates (Anton. 36), sent him, while he was in Syria, to fetch Cleopatra thither from Egypt. When Augustus laid down the consulship in A.U.C. 721, Capito was appointed Consul Suffectus. He had a son who was consul with Germanicus, A.U.C. 765, with whom Heindorf confounds Antonius' friend in the text. Orelli mentions a coin of this Capito with the following inscription: — "C. FONTEIVS. CAPITO. PRO. PR. = M. ANT. IMP. COS. DESIG. ITER. ET. TERT. III. VIR. R. P. C." The expression 'ad unguem factus' is taken from the craft of the sculptor, who tries the surface of his statue by passing the nail over it: if the parts be put perfectly together, and the whole work well finished,

actus homo, Antoni non ut magis alter amicus.
undos Aufidio Lusco praetore libenter
inquimus, insani ridentes praemia scribae,
raetextam et latum clavum prunaeque batillum.
n Mamurrarum lassi deinde urbe manemus,

passes over the surface, and meets
obstruction. "Translatio sumpta
orariis qui unguibus juncturas et
n explorant" (Comm. Cruq.).
S. i. 64:—

"—— carmina molli
emum numero fluere, ut per leve
os
t junctura ungues."

e also A. P. 294: "Perfectum decies
igavit ad unguem." Plutarch copies
ression (Symp. vi. 4), ἡ ἀκριβὴς
καὶ δι' ὄνυχος λεγομένη δίαιτα.
i. 7. 86, the perfect man is de-
as—

"—— in se ipso totus, teres atque
dus,
ne quid valeat per leve morari,"

like the description of the text,

ridicule. The 'latus clavus,
purple stripe down the front of
was a badge that belonged
tors. 'Prunae batillum' wa
hot coals, "in quo ponuntu
hieme super mensam ne coe
(Comm. Cruq.). This Scholia
word 'vatillum,' and says it is
of 'vas.' [Ritter has 'vatillun
there is good authority.] "
in quo pro felici hospitum
censis odoribus Jovi hospitali s
quod cum ex cupro esset ita
ostentabat hospitibus quasi es
et ob hanc causam vocatur
insanus." A good deal in t
tion is without value; but
coals may have been used, as t
says, for burning incense or
connexion with sacrifice. Au
pears, had been a 'scriba' or

[redacted]

Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima; namque
Plotius et Varius Sinuessae Virgiliusque
Occurrunt, animae quales neque candidiores

amurrarum honesto loco nata"). The ember of this family best known is the mmander of the engineers in C. Caesar's my. He was in great favour with Caesar, d became very rich. He spent his alth on good living (Cic. ad Att. vii. 7), d altogether was of low repute. It does t follow from this that Horace is speak- ironically, as most commentators think. e family may have been as well known Formiae, as that of Lamia (C. iii. 17 .), especially if there be any truth in statement of Cruquius' Scholiast that y owned the greater part of the town. amurra senator fuit Romanus qui timam partem civitatis Formianae pos- bat." When the party got to Formiae, ing travelled twenty-six miles, they e tired, and resolved to pass the night re. L. Licinius Murena (C. ii. 10 Int.), ing a house at this place gave them the of it; but as he was not there himself, had no establishment probably in the se suitable to the entertainment of h guests, Fonteius Capito invited his ow travellers to dine with him. He refore appears to have had a house at miae.

0. *Sinuessae*] Leaving Formiae next , the party set out for Sinuessa, eighteen es distant. Half-way they passed ough the ancient town of Minturnae, the right bank of the Liris, and three our miles from the mouth. This town not mentioned here, though as a half- station the party may probably have ted there. It was very damp, and si- ted in the midst of marsh-land. The e is mentioned Epp. i. 5. 5. The road ssed the Liris (C. i. 31. 7) at Minturnae, went down the coast till it reached uessa, the most southerly of the Latin ns. The site is now called Monte gone, and in the neighbourhood are e warm springs which existed in the e of Horace, and from which a modern n has the name Bagni or Bagnoli. lckenaer identifies it with Sinuessa. was on the sea, and said to have been nded on the ruins of the Greek city ope. Strabo (v. 234) derives the name n the Sinus Vescinus on which it stood. tius Tucca, to whom a Scholium edited Scaliger (Animadv. in Chronol. Eusebii) gives the praenomen Marcus, appears from the same authority to have been a native of Cisalpine Gaul. He was associated with L. Varius Rufus by Virgil, who loved them both, in the task of editing the Aeneid after his death. Nothing more is known of him, but what we gather from this passage and S. i. 10. 81, that he was one of Maecenas' friends, and on intimate terms with Horace. L. Varius, whose cognomen appears to have been Rufus, was a distinguished poet in his day. As an epic poet Horace places him among the first (C. i. 6. 1; S. i. 10. 43). To him after Virgil he owed his introduction to Maecenas (S. i. 6. 55), in whose company we find him at the house of Nasidienus (S. ii. 8. 21). That he was very popular with his contemporaries, and much admired by them, may be inferred from every mention that is made of him, particularly from the ninety-third verse of this Satire: "Flentibus hic Varius discedit maestus amicis." He is supposed by Weichert to have been much older than Virgil and Horace, and to be the friend alluded to by Catullus in his poem (C. x.), which in the common texts begins "Varus me meus ad suos amores." Augustus also had an affection for him, as we know from Epp. ii. 1. 245:

"At neque dedecorant tua de se judicia atque
Munera, quae multa dantis cum laude tulerunt
Dilecti tibi Virgilius Variusque poëtae;"

on which passage Comm. Cruq. informs us that Augustus had made a present to each of these poets of a million sesterces. This is confirmed by the Parisian codex referred to in his life in the Dict. Myth., which says Varius received this sum for his Thyestes. (See C. i. 6. 8 n.) Varius and Virgil are often mentioned together by Horace, and Martial puts them all together (xii. 4, to Terentius Priscus):

"Quod Flacco fuit et Vario summoque Maroni
Maecenas atavis regibus ortus eques,
Gentibus et populis hoc te mihi, Prisce Terenti,
Fama fuisse loquax chartaque dicet anus."

erra tulit neque quis me sit devinctior alter.
qui complexus et gaudia quanta fuerunt!
il ego contulerim jucundo sanus amico.
roxima Campano ponti quae villula tectum
raebuit, et parochi quae debent ligna salemque.
Iinc muli Capuae clitellas tempore ponunt.
usum it Maecenas, dormitum ego Virgiliusque;
amque pila lippis inimicum et ludere crudis.
Iinc nos Cocceii recipit plenissima villa
uae super est Caudi cauponas. Nunc mihi paucis

Proxima Campano ponti] After
the Appia Via continued to take
rly direction and crossed the Savo
about three miles from that town,
within the borders of Campania.
er was crossed by a bridge bearing
e Pons Campanus, near which was
house erected for the accommoda-
persons travelling on public busi-
ere there were officers appointed
y them with ordinary necessaries.
i autem copiarii dicuntur ἀπὸ τοῦ
ab exhibere: hodie autem a co-

uncertain health, and to have
quently either from toothach
or complaints of the stomach.
50. *Hinc nos Cocceii*] The
tinuing in a south-east direc
through two small Campanian
latia (le Galazze) and Ad Nova
but the usual halting-place
was the town of Caudium, wh
first Samnite town on the Ap
was situated at the head of th
the Furcae or Fauces Caudina
for the surprise and capture of

[redacted]

Sarmenti scurrae pugnam Messique Cicirrhi,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messi clarum genus Osci;
Sarmenti domina exstat: ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: "Equi te
Esse feri similem dico." Ridemus, et ipse
Messius "Accipio," caput et movet. "O, tua cornu

ii potes illa pati, quae nec Sarmentus iniquas
:aesaris ad mensas, nec vilis Galba tulisset,"

ιfounds the Sarmentus of Juvenal with ε parasite of Maecenas, though they were ferent (Plut. Ant. c. 59). The Sar-:ntus of Horace was an Etrurian by rth, and originally a slave of M. Favo-us (well known in the civil wars, and put ' death by Octavianus Caesar after the ıttle of Philippi). On the confiscation f Favonius' property, Sarmentus passed y public sale into the hands of Maecenas, rho gave him his liberty. He then was made a scriba in the quaestor's department, and affected the position of an eques: ınd as he sat in the front row in the theatre this Epigram was composed upon him:

"Aliud scriptum habet Sarmentus; aliud populus voluerat:
Digna dignis. Sic Sarmentus habeat crassas compedes.
Rustici ne nihil agatis aliquis Sarmentum alliget."

The joke in the first line is, that whereas ı had got himself one kind of 'scriptum,' e. the office of a scriba, the people wished ı had got another, i. e. the branding of a ınaway slave.) He was brought to trial r pretending to a rank he had no claim (perhaps under the law of Otho), and t off only by the favour of the jury, and ' the accuser being put out of the way. hen old he was reduced to great poverty rough his licentiousness and extrava-ınce, and was obliged to sell his place as ribe. When persons taunted him with ıs he showed his ready wit by replying at he had a good memory; by which, cording to Rutgersius (Ven. Lect. c. xvi. ι., where this man's story is told), he eant that he had no occasion to write ıy thing down, for he could carry it in s head. It appears that at the time orace wrote he was free, and held his ribe's office, though he continued to tend Maecenas; for his adversary says, ough he was a scribe, he was in fact only a runaway, and still belonged to his mistress the widow of Favonius (v. 66), which is only a joke that would amuse Maecenas, who had bought and manumitted Sarmentus. On the strength perhaps of what is stated by the above Scholiast, Porphyrion says Sarmentus was a Roman eques, and the same he says of Messius, but doubtless with as little foundation. When Horace says that Messius was of the noble blood of the Osci ("Messi genus Osci sunt," Porph.—'Osci' being the nominative plural), he probably means (as Estré says) what Cicero means by "summo genere natus, terrae filius" (Ad Fam. vii. 9), and also alludes to the scar on his temple which indicated the disease called Campanian (the Campanians were of Oscan descent), of which Cruquius' Scholiast writes thus: "Hoc enim quasi a natura Campanis fere omnibus inest, ut capitis temporibus magnae verrucae innascantur in modum cornuum: quas cum incidi faciunt, cicatrices in fronte manent quasi notae exsectorum cornuum. In hunc ergo morbum, id est, faciei vitium, quo Campani laborant, jocatur Sarmentus." This sort of disease is called by Aristotle σατυριᾶν (de Gen. Anim. iv. 3). The Oscans also were the authors of the 'Atellanae fabulae,' which were full of broad raillery and coarse wit, which may have something to do with Horace's joke. 'Cicirrhus' is a nickname from κίκιῤῥος, which signifies, according to Hesychius, 'a cock.' With these explanations most of the allusions will be intelligible.

58. *Accipio, caput et movet*] Messius accepts Sarmentus' joke as a challenge, and shakes his head fiercely at him, on which Sarmentus takes him up and pretends to be alarmed. The wild horse to which Messius is likened is the unicorn, an imaginary animal described by Pliny (N. H. viii. 21): "Asperrimam autem feram μονοκερώτην, reliquo corpore equo similem, capite cervo, pedibus elephanto, cauda apro, mugitu gravi, uno cornu nigro media fronte cubitorum duum eminente;" — a terrible beast enough.

i foret exsecto frons," inquit, "quid faceres, cum
e mutilus miniteris?" At illi foeda cicatrix
tosam laevi frontem turpaverat oris.
mpanum in morbum, in faciem permulta jocatus,
storem saltaret uti Cyclopa rogabat:
il illi larva aut tragicis opus esse cothurnis.
ulta Cicirrhus ad haec: Donasset jamne catenam
x voto Laribus, quaerebat; scriba quod esset,
ihilo deterius dominae jus esse. Rogabat
enique cur unquam fugisset, cui satis una
rris libra foret gracili sic tamque pusillo.
rorsus jucunde coenam produximus illam.
endimus hinc recta Beneventum, ubi sedulus hospes

initeris] The MSS. and editions ed between this form and the in- The subjunctive alone is right, ave adopted it with Bentley and 3. See Key's L. G. 1455, j.

astorem saltaret] That he should he Cyclops dance, in which the gestures of Polyphemus courting were represented. See Epp. ii. 2. Nunc Satyrum nunc agrestem

himself by running away. Th otherwise called 'adoreum,' an have been the same as the Gr ὄλυρα. The nature of this g exactly known. That two pe the condition of slaves should waiting on any man, great or for the purpose of entertainin such low buffoonery as the al surprising to us; but we know

[redacted]

Paene macros arsit dum turdos versat in igni;
Nam vaga per veterem dilapso flamma culinam
Volcano summum properabat lambere tectum.
Convivas avidos coenam servosque timentes
Tum rapere, atque omnes restinguere velle videres.
Incipit ex illo montes Apulia notos
Ostentare mihi, quos torret Atabulus et quos
Nunquam erepsemus nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,
Udos cum foliis ramos urente camino.
Hic ego mendacem stultissimus usque puellam

an inn, when the host nearly set fire his house through carelessness in roasting some indifferent thrushes for their dinner. 'Hospes paene arsit,' the host nearly got himself on fire, means that he nearly burnt the house down, as the context shows. The expression is the same as in Aen. ii. 311: "Jam proximus ardet Ucalegon." The position of 'macros' is a little careless; and Lambinus, followed by most of the editors of his time and by Fea, transposed 'macros' and 'arsit,' on the authority of one MS., the value of which is not known. Bentley found that arrangement in another of no weight. The rest have all 'Paene macros arsit.'

78. *quos torret Atabulus*] Gellius (ii. 22) reckons Atabulus among local winds; and Seneca mentions it (Q. N. v. 17) as infesting Apulia: "Atabulus Apuliam infestat, Calabriam Iapyx, Athenas Sciron, Galliam Circius." Pliny likewise says (N. H. xvii. c. 24): "Atabulus si flavit circa brumam frigore exurit arefaciens ut nullis postea solibus recreari possint." This may explain 'torret,' a word which applies to the effect of cold as well as heat. It is generally interpreted by the commentators as 'sirocco,' a hot land wind. But it came directly off the sea from the east, and Pliny speaks of it as a winter wind. Acquinus' Scholiast says the vulgar corruption of the name was 'Atabo,' which comes near to the modern name 'Altino.' As to Apulia, see C. iii. 4. 9 n.]

79. *Nunquam erepsemus*] This is one of the many abbreviated forms Horace uses. (C. i. 36. 8 n.) 'Vixet,' in Aen. xi. 118, is a like contraction of the same class as 'erepsemus.' Horace says that they would never have got out of these hills (the range that borders Samnium and separates it from Apulia) had they not found an inn at the town of Trivicum, described by Swinburne (vol. i. p. 130) as "a baronial town on an eminence, and still called Trevico, a marquisate of the Loffredi, a family of Lombard or Norman origin," at which they were able to put up for the night. He means the next stage, which was twenty-four miles further on, would have been too long a journey. Horace had been familiar with these mountains in his early childhood, for they overlooked his native town. 'Notos' refers to these early reminiscences. 'Trivicum' is not mentioned in the Itinerary of Antoninus, or the Jerusalem Itinerary. It was probably on a cross road (Cramer, ii. 259) which lay between the two branches of the Appia Via, one of which took the most direct course from Beneventum through Venusia to Tarentum and Brundusium, and the other took a more northerly course across the Apennines, near Equus Tuticus; and then, striking directly eastward till it arrived very near the sea-coast, near Cannae, proceeded down the line of coast till it reached Brundusium. Pratilli, supported by Becker (Gallus, Sc. iv. n.) denies that the northern road was called Via Appia, which name, he says, belongs only to the direct road through Venusia. But even that he thinks doubtful, since Strabo confines the name to that part of the road which lay between Rome and Beneventum: τοὐντεῦθεν δ' ἤδη μέχρι τῆς Ῥώμης Ἀππία καλεῖται (vi. 283. Cas.). Cramer says, "the little town of Trivico, which appears on a height above the course of the ancient Appian way, points out the direction of that road; and some ruins, which are said to be visible below it, probably represent the farm which afforded a lodging to Horace and his fellow-travellers;" in my opinion a most improbable conjecture.

81. *camino*] See Epod. ii. 43 n.

d mediam noctem exspecto: somnus tamen aufert
ntentum veneri; tum immundo somnia visu
octurnam vestem maculant ventremque supinum.
uattuor hinc rapimur viginti et milia rhedis,
Iansuri oppidulo quod versu dicere non est,
ignis perfacile est: venit vilissima rerum
ic aqua; sed panis longe pulcherrimus, ultra
allidus ut soleat humeris portare viator;
am Canusi lapidosus, aquae non ditior urna

Iansuri oppidulo] It appears pro-at the road on which Trivicum ering Apulia about ten miles from wn, passed through or near the Asculum (Ascoli), and it is in ighbourhood that the little town e unrhythmical name, at which y stopped after Trivicum, is now y supposed to have stood. Equus is the place fixed upon by the ts; but that town [was on a road neventum to Aecae, a place which y miles north of Trivicum]. It assumed that Horace's nameless hich was small and inconvenient

and many remains among the to the former wealth of Ca greatest splendour appears t in the time of Trajan; and f it suffered dreadfully at the barbarians, and afterwards t racens. Among the ancient be seen fragments of aqued amphitheatres, baths, millia and an ancient gateway. town stands on a height wher stood, and contains not above "The medals of Canusium i bronze have the inscriptions ΚΑΝΥΣΙΝΩΝ, with a head of

[redacted]

Qui locus a forti Diomede est conditus olim.
Flentibus hinc Varius discedit maestus amicis.
Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior, via pejor ad usque
Bari moenia piscosi; dein Gnatia Lymphis

to agree with it in the sense of 'uberior.' He encloses in [ ] the next verse as unmeaning and unworthy of Horace.

93. *Varius*] See v. 40 n.

94. *Rubos*] This town of the Peucetii retains its name under the form Ruvo, and was about thirty miles from Canusium. The medals found at Ruvo have the inscriptions PY. PYBA. PYΨ. PYBAΣTEINΩN. They have also a head of Minerva or Jove, and on the reverse an owl on a branch. Swinburne (i. 400) describes the remains of the road for twelve miles from Canosa as paved with common rough pebbles, and passing over a pleasant down.

96. *ad usque*] See S. i. 1. 97 n.

97. *Bari moenia piscosi*] Barium still retains its name Bari, occupying a rocky peninsula of a triangular form about a mile in circumference on the coast. The distance from Rubi was twenty-two miles, "a most disagreeable stony road through a vine country" (Swinburne, i. 397), and half way there lay the town Butuntum (Bitonto). Brass coins have been discovered at Bari, bearing, on one side a head of Jupiter crowned with bay, on the other a figure of Cupid seated at the prow of a vessel, and shooting an arrow, with the inscription BAPINΩN. Others have a head of Jupiter and the prow of a vessel and the inscription BAPI. Others again have a head of Pallas, and a ship, and Cupid crowning a trophy. There must have been a harbour to receive the galleys which, from the above coins, it is evident this place possessed. Swinburne writes (i. 191), "a plentiful fish supper was provided by our kind host (the Prior of a Dominican convent), anxious to support the reputation of Bari in that article. The abundance and delicacy of the fish vouch for Horace's knowledge of the peculiar excellencies of his own country."

— *Gnatia*] This was perhaps the local way of pronouncing Egnatia. It was another sea-port town, and thirty-seven …s from Barium. The ruins of Gnatia near Torre d'Agnazzo, or Torre di [illegible], six miles from the town of Mo-[illegible]. "Little remains (says Swinburne), [illegible] part of the ramparts, which, near the sea, are entire as high up as the bottom of the battlements. Sixteen courses of large stones are still complete, and the thickness of this bulwark is exactly eight yards, an extraordinary breadth, which I ascertained by repeated measurements. The town seems to have been square, and its principal streets drawn in straight lines." "Want of water caused the destruction of Gnatia,—a scarcity I had an opportunity of being made sensible of. I was obliged to content myself with the water of a cistern full of tadpoles, and qualify it with a large quantity of wine that resembled treacle much more than the juice of the grape. While I held the pitcher to my lips, I formed a dam with a knife to prevent the little frogs from slipping down my throat. Till that day I had had but an imperfect idea of thirst" (Swinburne, i. 208). [But modern authorities, Pratilli and Romanelli, state that there is plenty of fresh water, and one fountain, which is the finest in the country (Art. Egnatia, Dict. Geog.). Wieland says, I know not on what authority, that Gnatia was exposed to frequent damage from the torrents from the neighbouring mountains.] The miracle Horace mentions appears to have been a cheat of long continuance, for Pliny mentions it likewise (N. H. ii. c. 107): "In Salentino oppido Egnatia, imposito ligno in saxum quoddam ibi sacrum, protinus flammam existere." 'Lymphae' and 'Nymphae' are essentially the same word, but I am not aware of any other place in which the Nymphs are called Lymphae. [Pliny does not distinctly assign the cause of this phaenomenon; but as he is writing (c. 106, 107) of natural flame and heat issuing from the earth, he allows us to conclude that this was so at Gnatia. Ritter, who does not refer to Pliny, concludes from 'Lymphis iratis' that there was an issue of inflammable gas at Gnatia. But Horace did not see the flame; for he says the priests try to persuade people that incense melts without flame or heat on the threshhold of the temple; and if it did melt, we must suppose that the priests artfully concealed the flame, and only showed the

atis exstructa dedit risusque jocosque,
um flamma sine tura liquescere limine sacro
ersuadere cupit. Credat Judaeus Apella,
on ego: namque deos didici securum agere aevum,
ec si quid miri faciat natura deos id
ristes ex alto caeli demittere tecto.
rundusium longae finis chartaeque viaeque est.

The melting of the incense was ly shown to the party, who saw , but they would not believe the and made no further inquiry.]

Judaeus Apella] The majority of s at Rome were freedmen, which affords the best explanation of gogue of the Libertines at Jerusa- tioned in the Acts of the Apostles Apella was a common name for i.' Their creed was a superstition ost contemptible kind in the eyes nan; and a Jew was only another a credulous fool. The Jews re- he contempt with hatred, which itself in a turbulent spirit that em very troublesome. Horace s that he had learnt from the

that stretch off gradually fro as they advance into the se very narrow channel at the angle, which leads into the This stretches to the right between the two arms or bra city. In the old Messapian t dusium is said to have mean name being derived from the of a stag's head formed by thi "The whole kingdom of N show a more complete situat than Brindisi. Here goodness of anchorage, and a central all united" (Swinb. i. 386). is now used again. The railw Italy is extended to Brun steamers sail from the port to

[redacted]

SATIRE VI.

In addition to the obloquy brought upon him by his satires, Horace, after his intimacy with Maecenas was known, had to meet the envy such good fortune was sure to excite. His birth would furnish a handle for the envious, and he was probably called an upstart and hard names of that sort. In this satire, which is nothing but an epistle to Maecenas, he spurns the idea of his birth being any objection to him, while at the same time he argues sensibly against men trying to get beyond their own legitimate sphere, and aiming at honours which are only attended with inconvenience, fatigue, and ill will. This satire, besides the good sense and good feeling it contains, is valuable as bearing upon Horace's life. His introduction to Maecenas is told concisely, but fully and with much propriety and modesty; and nothing can be more pleasing than the filial affection and gratitude shown in those parts that relate to his father and the education he gave him. He takes pleasure in referring whatever merits he might have to this good parent, as he did in the fourth Satire.

The Satire then may be supposed to have been written chiefly for the purpose of disarming envy, by showing the modesty of the author's pretensions, and the circumstances that led to his intimacy with Maecenas. The views of public life which it contains were no doubt sincere, and the daily routine described at the end was better suited to Horace's habit of mind than the fatigues and anxieties of office. There is not the least appearance in any of his writings of his having been spoilt by his good fortune and by his intercourse, on terms of rare familiarity, with Augustus, Maecenas, and others; and probably malignity never attacked any one less deserving of attack than Horace. There is no great vigour or variety in this piece, and its chief value is historical. Attempts have been made to fix a date for the composition, but when Franke says that because Horace declares he might ride to Tarentum if he liked on a mule, without attracting any notice, therefore he must lately have been at Tarentum, and must have written this Satire shortly after the fifth, and makes his calculations turn chiefly on this point, it may be inferred that there are no sufficient data for forming any thing like a definite opinion on the subject.

ARGUMENT.

Though the blood of kings flows in your veins, Maecenas, you despise not the humbly born, such as myself a freedman's son. It matters nothing to you who a man's father was, if he be but a freeman born, knowing well that King Tullus, ay and many before him, though they had no ancestors, were honest men; while Laevinus, whose forefathers expelled the Tarquins, is not worth an as, even in the judgment of a populace that stupidly worships ancestry. And we who are so far above them, how shall we judge? Allow that they prefer a Laevinus with his ancestors to a Decius who had none, and that the censor might degrade one who should aspire to the senate without being free born, that need not alter our judgment. The censor would act right if he did so; let every man keep his own place. But high and low are all willing captives following in the train of glory. What have you to do, Tillius, to resume your tribuneship and your badge? You are only drawing more envy on your head. The moment a man puts on a senator's dress, "Who is this?" says one. "Who was his father?" says another. As the fop who likes to be thought handsome makes all the girls curious to examine his features, his ancle, his foot, his teeth, his hair, so the placeman hears on all hands, "Who was his father? what was his mother? What you, the son of a slave, do you take upon yourself to put citizens to

?" "Well," says he, "but my colleague is a step lower than I."
does that make you a Paullus or a Messalla? He at any rate has
at's what we like."

ow about myself, the freedman's son, with which they are all taun
e I am a friend of yours, Maecenas, as once they did because I ha
nd. This they might perhaps envy me with some reason; but nc
are ever careful in your choice of friends, and hate low flattery.
hat brought me to your notice: Virgil introduced me first, and
modestly into your presence. I made no boast of birth or wea
o and what I was. You answered as usual briefly, dismissed me,
s sent for me again, and admitted me to your circle. Herein I am
rit, not my birth, commended me to one so discerning. But if
eat, and if my friends are attached to me, I have to thank my fat
ould not send me to a country school, but brought me to Rome to
red no expense: he took me to school every day himself; in short,
m vice and even the imputation of it. He would not have been
ll I had been obliged to resort to his old trade for a livelihood,
ve complained a bit. To him be all the praise and all my gratitud
ashamed of such a father as that, or say, as so many do, it was not
her was not born a freeman. My language and views are very d
or let who will choose new parents to suit their pride, I am content
ough others may think me mad to say so, you will judge me wise,
ng a load I am not used to bear. I should have to enlarge my m
ost of people; to pay attendants to walk with me; to get mor
; to hire carriages. As it is I may ride to Tarentum, if I like,
with my portmanteau behind, and no one calls me shabby as t

Nec quod avus tibi maternus fuit atque paternus
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Cum referre negas quali sit quisque parente
Natus dum ingenuus, persuades hoc tibi vere,
Ante potestatem Tulli atque ignobile regnum

"Ut te quidem omnes Dii Deae quantum est, Syre,
Cum tuo isto invento cumque incepto perduint."

['Generosior,' 'of more noble descent.' See v. 24. and C. iii. 1. 10.]

4. *magnis legionibus imperitarent*] Because Maecenas' ancestors are commonly called 'reges,' Fea changes 'legionibus' into 'regionibus,' and he has the authority of one MS. in his favour, which he calls the "codex Chisianus." But there is no objection to 'legionibus' in the sense of armies, which is the reading of all other MSS. and editions. Lucretius may have said (iii. 1027):—

"Inde alii multi reges rerumque potentes
Occiderunt, magnis qui gentibus imperitarunt."

But that does not prove that Horace wrote 'regionibus.' The MSS. vary in the form of the verb, some having the perfect indicative 'imperitarunt,' others the perfect subjunctive 'imperitarint.' But the imperfect seems to be required, and Bentley says that that tense, rather than the perfect, always does follow 'fuit qui,' as below, Epp. ii. 2. 128 sqq. In prose there can be no doubt the subjunctive would be required here (Key's L. G. 1189), and the imperfect is required by the sense, which does not mean to limit the statement to one of Maecenas' ancestors, but refers to a succession of them.

5. *naso suspendis adunco*] This the Greeks expressed by μυκτηρίζειν. To say that it is a metaphor taken from the sagacity of the dog, as Forcellini does, is a mistake, for it is obviously taken from that instinctive motion of the features which expresses contempt. How to account for it may not be easy, though it is so common. The expression 'naso suspendere' I conceive Horace invented, unless it were a sort of slang of the day. It occurs nowhere else, except in Persius (S. i. 118), where it is applied to Horace and is evidently copied from him (like some other ideas of Persius), though he modifies the expression and gives it a better sense. It is repeated below, S. ii. 8. 64: "Balatro suspendens omnia naso." 'Ut' occurring twice in these two lines introduces confusion. The second means 'as for instance.'

6. *libertino patre natum*] The difference between 'libertus' and 'libertinus' is, that 'libertinus' expressed generically a man who had been manumitted, 'libertus' the same man in his relation to the master who had given him his freedom. Orelli (on v. 40 of this Satire) retains the notion that 'libertinus' means the son of a 'libertus,' a meaning which did not belong to the word in Horace's time. ['App. Claudii aetate et aliquandiu post libertini dicebantur non iidem ac liberti, sed libertorum filii: qui tamen inter ingenuos postea habiti sunt.' Suetonius, Claud. 24.] Horace expressly says his father was a 'libertinus.' But if 'libertinus' meant the son of a libertus, Horace's father would be freeborn (ingenuus). The son of a 'libertinus' born after his father's manumission, and all other persons born free, were 'ingenui;' and Horace says that Maecenas, though he would not take into his intimacy a freedman, made no inquiry as to the parentage of any one born free, but would make him his friend if he deserved it. Acron interprets 'ingenuus' as "ad moris probitatem pertinens." And some editors (Gesner among them) have followed him. [Doederlein also takes 'ingenuus' in the sense of one who has a noble character. I am not sure that he is wrong. He also separates 'vere' from 'persuades' and connects it with 'vixisse:' but here, I think, he is wrong.]

9. *Ante potestatem Tulli*] Horace here follows the legend which made Servius Tullius the son of a slave-girl, and himself a slave in the palace of King Tarquinius. In this sense his reign was ignoble, while in true nobility it was surpassed by none of the others. Another legend (which Ovid follows, Fast. vi. 627 sqq.) makes Tullius the son of Vulcan, but his mother is there also a slave, having been made

ultos saepe viros nullis majoribus ortos
vixisse probos amplis et honoribus auctos;
ntra Laevinum, Valeri genus unde superbus
rquinius regno pulsus fugit, unius assis
on unquam pretio pluris licuisse, notante
dice quo nosti populo, qui stultus honores
epe dat indignis et famae servit ineptus,
ui stupet in titulis et imaginibus. Quid oportet

t Corniculum, a city taken by us Priscus.

aevinum, Valeri genus] The Va-ns' was one of the most ancient and embraced some of the most shed families, among others that ola, the earliest member of which d in history is Valerius Publicola, gue of Brutus after the expulsion ngs. The family of Laevinus was branch of the same gens, the most ous of whom were P. Valerius , who conducted the war against and M. Valerius, who in the unic war was governor of Sicily. aevinus in the text we know no-t from the text and the Scholiasts

deo." The editions of the fif tury all have 'quo,' and that ing of Ascensius (1519). The Aldus of the same year, and ne sequent editions till Bentley, h for which there is no authority MSS. now existing or known t collated. 'Titulis et imagin inscriptions and waxen busts re distinctions of any member of a had borne a curule office. See P

[13. *unius assis*, &c.] 'Was n one penny more:' Ritter, Krüger. 'Pluris' must be 'licuisse,' and 'pretio' is not directly dependent on 'pluris.' better than the explanation i

Nos facere a volgo longe longeque remotos?
Namque esto populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret
Appius ingenuo si non essem patre natus:
Vel merito quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos Gloria curru

longe longeque rem meliorem fecit." The repetition is only analogous, as Bentley says, to many others in the Latin language, as 'etiam atque etiam,' 'nimium nimiumque,' 'magis magisque,' &c. After Cruquius, Baxter was the first to adopt 'longe longeque,' which Bentley edited soon afterwards, and it is now the received reading.

19. *Namque esto*] He goes on to show that though the value set upon titles and birth by the populace might be exaggerated, yet the other extreme is not to be allowed; and that he who seeks to push himself beyond his sphere might be justly rebuked for his presumption.

20. *Quam Decio mandare novo*] P. Decius Mus, who devoted himself to death for his country at the battle of Vesuvius in the Latin war, A.U.C. 414, was the first consul of his family. He held the office with T. Manlius Torquatus in that year. After the curule magistracies were opened to the plebeians, an order of nobility sprung up among themselves based upon the holding of these offices. Those families of which a member had held a curule office were 'nobiles,' the rest 'ignobiles,' and he in whose person such dignity was first attained was called, originally no doubt through the contempt of the patricians, but afterwards conventionally by all, 'novus homo.' The Decia gens was plebeian.

— *censorque moveret Appius*] The Appius who is here taken as the type of severe censorship is Appius Claudius Caecus, the constructor of the road and aqueduct that bore his name. [Heindorf asks how Torrentius could follow the Scholiasts (Acron and Cruquius) in supposing that the old censor Appius is alluded to, who, as Livy (ix. 46) says, "senatum primus libertinorum filiis lectis inquinaverat." The recent editors suppose that Cicero's contemporary Appius Claudius Pulcher is alluded to, whose censorship fell in B.C. 704; and he is said to have exercised his office with severity (Dion, 40. c. 63) by ejecting from the senate all the sons of freedmen, and others also, among whom was the historian Sallust. Horace is using the name of Appius as an instance of a severe censor, who would eject the sons of libertini from the senate; and the Appius of B.C. 704 did eject them, as we are told, and the old censor Appius admitted them. Still, as Horace names Laevinus and Decius, it is possible that the famous old censor was in his thoughts, and not the modern Appius. Horace's history may sometimes be no better than his geography.] It was the province of the Censors, till that office was merged in the imperial power, to supply vacancies in the senate from the list of those who were eligible. But they could also, in revising the list of senators, degrade those who had previously been in the senate, as well as exclude such as by their official rank were qualified to be senators. They effected this exclusion merely by marking the name, and their mark was called 'nota censoria.' Horace, therefore, means that if he, through the favour of Maecenas or other means, sought as a freedman's son to reach the dignity of a senator, and succeeded, the censors, if they did their duty strictly, would degrade him. There was no money qualification for the senate. 'Movere' is the technical word for degrading a senator, and those who were degraded or not admitted were called 'praeteriti senatores' from the circumstance of their name being passed by when the lists were made out. (See Dict. Ant., arts. 'Senatus,' 'Censores,' 'nota Censoria.') 'In propria non pelle quiessem' is the old story of the ass in the lion's skin.

23. *Sed fulgente trahit*] This verse may or may not be taken from some heroic poem. It is introduced humorously, and yet with a serious meaning. 'Let the populace set their hearts upon rank and descent, and let the censors make that their standard for the senate, yet the humbly born may have their honours as well;' that is, the honours that arise from virtue and genius. The picture of Glory mounted on her car is repeated in Epp. ii. 1. 177, where the epithet 'fulgente' is exchanged for 'ventoso,' 'fickle as the winds.' As observed before (C. S. 57 n.), 'Gloria' appears in the ancient descriptions in two characters,

on minus ignotos generosis. Quo tibi, Tilli,
ımere depositum clavum fierique tribuno?
ıvidia accrevit privato quae minor esset.
am ut quisque insanus nigris medium impediit crus
ellibus et latum demisit pectore clavum,
udit continuo: "Quis homo hic est? quo patre natı
t si qui aegrotet quo morbo Barrus, haberi

l bad. In the former she is re-
l by Honos.
uo tibi, Tilli] Comp. Epp. i. 5.
e Scholiasts Acron and Comm.
y that this person, whose name
in some MSS. and editions, was
r, and was degraded by C. Julius
s being of Pompeius' party; that
einstated after Caesar's death, and
e a military tribune. One Tillius
s mentioned by Plutarch (Caesar,
among the conspirators against
Whether or not this Tillius is
from the person mentioned be-
07, it is not easy to say. Estré
)relli and others affirm, that he is
e. There is not much to guide
ch legion had six tribunes, and
was a tribune in the army of

where the shoe is purple or
Such a shoe was the 'mulleu
supposes this to have been th
colour, and that Juvenal's 'ni
refer, as this passage of Ho
does, only to the strings. (
'Male attire.') If so, the st
the same leather as the shoe,
over the 'luna,' which was per
outer side of the foot.

29. [*Audit continuo*] Liter
with he hears;' that is, 'fort
are the inquiries made about h
pare S. ii. 6. 20; 7. 101, and
17.]

— *Quis homo hic est? quo*]
vary between this reading a
quo' and 'hic, aut quo.'
differ. The reading I have foll

[redacted]

Ut cupiat formosus, eat quacunque puellis
Injiciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit cives, urbem sibi curae,
Imperium fore et Italiam, delubra deorum,
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quaerere cogit.
"Tune Syri, Damae aut Dionysi filius, audes
Dejicere e saxo cives aut tradere Cadmo?"
"At Novius collega gradu post me sedet uno;

fore he was so reduced he was an immoderate dandy and a licentious fellow," which is a little too dogmatical in a matter so uncertain. There is no similarity between the two characters, and the correspondence of the names proves nothing, even if they are the same, which is not certain. A foul-mouthed person of the same name occurs in the next Satire (v. 8).

31. *Ut cupiat*] Cruquius, Torrentius, and others [Ritter also] after them have 'et cupiat.' The old editions I have seen (Ven. 1483, Ascensius, 1519) have 'ut' which Bentley restored. Orelli prefers 'ut,' saying it shows more clearly than 'et' the disorder Barrus laboured under, which was a longing to be thought handsome. I do not see that one expresses it more clearly than the other, and the 'ut' repeated in two lines reads harsh, as above in vv. 5, 6. The preponderance of authority is in favour of 'et.' The sense with 'ut' is, 'if any one were afflicted with the same disorder as Barrus, that he should long to be thought handsome.' ['Ut' with a subjunctive is often used to explain what has preceded. It is one of the most common of Latin forms: 'Helvetii id quod constituerant facere conantur, ut e finibus suis exeant.' Caesar, B. G. i. 5.]

34. *Sic qui promittit*] This plainly refers to the fine promises of candidates for office, and the three principal magistracies are implied: the city praetorship in the words 'urbem sibi curae;' the consulship in 'imperium et Italiam;' and the aedileship in 'delubra deorum.'

38. *Syri, Damae aut Dionysi*] These were common names of slaves. The practice of executing criminals by throwing them from the Tarpeian Rock (part of the Mons Capitolinus) was not common in the later period of the republic; [but it is mentioned by Tacitus, Ann. ii. 32; vi. 19. Ritter.] It was never applied to slaves, who were put to death chiefly by crucifixion outside the city on the Esquiliae. (Epod. v. 99 n.) 'Cadmus' is said by all the Scholiasts to have been a public executioner of that day: "carnifex notae crudelitatis" (Acron). There is another reading, which is adopted by Landinus (Ven. 1483) 'camo,' to which he adds the note "species vinculi est." Constantine, in his Greek Lexicon, under the word κῆμος, recommends the word 'camo' here, and it occurs in one of Cruquius' MSS. Landinus must also have had it in his; but it appears to be only an error of the transcriber. Constantine's interpretation of κῆμος — that it was a sort of bit put into the mouth of a slave by way of punishment —if correct, would prove that the word has no place here, since Horace is speaking of the punishment of citizens, not of slaves. Estré rather favours 'Camo.' Cruquius proposes 'Bathmo' to represent the Gemoniae, the declivity from which the bodies of malefactors were thrown after their execution. I have an impression that 'Cadmo' is not the right word; but I do not feel disposed to adopt either of the others.

40. *At Novius*] The upstart, who is supposed to be addressed in the previous lines, affirms that if his birth is low, that of his colleague Novius (who may be any body; see note on S. 3. 21) is still lower. Freedmen and persons following low trades were admitted into the senate by C. Julius Caesar, and it was not till some years after this Satire was written that Augustus purged the senate of these members. The words 'gradu post me sedet uno' are not easily interpreted. Cruquius' Scholiast explains them of the fourteen first rows at the theatre which were assigned to the equites (Epod. iv. 15 n.) "in quatuordecim gradibus equestris dignitatis sedet uno gradu post me." But there is no reason to suppose that there was any distinction

amque est ille pater quod erat meus." "Hoc tibi
Messalla videris? At hic, si plostra ducenta
oncurrantque foro tria funera magna sonabit
ornua quod vincatque tubas; saltem tenet hoc nos."
Nunc ad me redeo libertino patre natum,
uem rodunt omnes libertino patre natum,
unc, quia sum tibi, Maecenas, convictor; at olim,
uod mihi pareret legio Romana tribuno.
issimile hoc illi est; quia non ut forsit honorem
ure mihi invideat quivis ita te quoque amicum,

ty among the occupants of these
Orelli (2nd ed.) doubts between
rpretations: one that the speaker
ator, and therefore entitled to a
he orchestra, while his colleague
n 'eques,' and therefore can only
fourteen benches; the other that
has not reached the equestrian
ich his colleague has. I incline
that the words are only used
ely. The early Commentators
m so, and did not think of the
from which however the metaphor
aken.

and fifes; and women ('praefic
dirges; and 'mimi,' dancers
players, who recited passages
occasion, and sometimes acted
merry-andrews, mixing mirth
and after these came men who
the ancestors of the deceas
masks suited to each characte
the corpse on an open bier,
followed by the relations and
dressed in black. They went
cession to the Forum, when t
set down, and one of the re
nounced a funeral oration, aft

[redacted]

Praesertim cautum dignos assumere prava
Ambitione procul. Felicem dicere non hoc
Me possum casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit: optimus olim
Virgilius, post hunc Varius dixere quid essem.
Ut veni coram singultim pauca locutus,
Infans namque pudor prohibebat plura profari,
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed quod eram narro. Respondes ut tuus est mos
Pauca: abeo, et revocas nono post mense jubesque
Esse in amicorum numero. Magnum hoc ego duco
Quod placui tibi qui turpi secernis honestum,
Non patre praeclaro sed vita et pectore puro.

Maecenas would not listen; [or it may signify; 'Maecenas who is far removed from seeking friends in an unworthy way.']

52. *Felicem dicere*] 'Felix' is 'lucky.' Horace means he did not owe his introduction to Maecenas to his luck, but to his friends. As to 'hoc,' see above, v. 41 n. The MSS. vary between 'possum' and 'possim,' and one of the Scholiasts (Comm. Cruq.) seems to have read 'possunt,' which Bentley adopts, once more on the score of arrogance, "arrogantiae quid prae se ferre videtur illud NON POSSUM. Itane vero? Non cognosco tuum, o Flacce, tam superbum: ut enim hoc vere dici posset, tu tamen non idoneus qui id diceres; neque vero si bene te novimus dicere unquam voluisti." Most persons will think that this apostrophe is thrown away, and that there is no arrogance in the first person which is not involved as much in the third. All the MSS. have the first either in the indicative or the subjunctive mood. I prefer the former; Orelli [and Ritter] do not. His detractors were fond of calling Horace "Fortunae filius" (S. ii. 6. 49). Bentley is equally eloquent on the reading 'mihi te fors obtulit,' which he declares to be "inscite et stolide hic dictum ut nihil magis. Quid enim? an patrono et rege suo Maecenate, cui vitam, opes, omnia debuit, majorem hic se gerit coactoris Graeculi filius? Tibi vero, o Noster, Maecenatem fors obtulerit? quod sodes ex te verbum audio? Immo te Maecenati nisi omnium quotcunque fuerunt, sunt, eruntve Suffenorum primus es." 'Tibi me' he found in one MS., and so Cruquius' Scholiast seems to have read the passage. But there is perhaps more modesty and feeling in the poet's saying that his fortune or his friends presented him with a kind and powerful patron, than that he was thrown in the way of the great man. The MSS., with the above exception, have all 'mihi te,' and the common sense of all the editors I have seen except Cunningham and Sanadon has disregarded Bentley's tirade.

55. *Virgilius, post hunc Varius*] S. 5. 40 n. ['Singultim:' Ritter affirms that this is another form of 'singulatim' or 'siggilatim' as he writes it. Orelli maintains that it is an adverbial form of 'singultus,' and most people will agree with him. The French 'voix entrecoupée' expresses the meaning.]

59. *Satureiano*] A fine horse bred in the pastures of Saturium in Calabria, near Tarentum, according to Servius on Georg. ii. 197. The Scholiast Porphyrion says it was a place in Apulia. The lengthening of the antepenult is required by the metre. Others explain Saturi Tarenti in the above passage of Virgil from Saturus being a divinity particularly worshipped by the Tarentines (Cic. in Verr. ii. 4. 60). This would make 'Sat. caballo' merely a Tarentine horse.

64. *sed vita et pectore puro*] 'Not as being the son of a distinguished father, but because my life and heart were pure.' Orelli says this interpretation is "prorsus imperita," and he applies 'vita et pectore puro' to the father, 'as born of a father not distinguished, but of life and heart pure:' [but the true interpretation is given in the third edition of Orelli.]

tqui si vitiis mediocribus ac mea paucis
endosa est natura, alioqui recta, velut si
gregio inspersos reprehendas corpore naevos;
neque avaritiam neque sordes aut mala lustra
bjiciet vere quisquam mihi, purus et insons
Jt me collaudem) si et vivo carus amicis;
ausa fuit pater his, qui macro pauper agello
oluit in Flavi ludum me mittere, magni
uo pueri magnis e centurionibus orti,
aevo suspensi loculos tabulamque lacerto,
ant octonis referentes Idibus aera:

t mala lustra] The received read- Bentley was 'ac.' No MS. has d Bentley and subsequent editors posed no edition had that word; pears in Ascensius' edition of 1519. e got it does not appear, for the s whose commentary accompany have 'ac,' though Bentley says in copy of Acron printed at Venice and in a MS. of his commentary rary of the Royal Society, 'aut' It is with very little doubt the ling, for Horace repeatedly intro-

or they may mean 'importa turions and their sons might b town.

74. *Laevo suspensi loculos* is repeated in Epp. i. 1. 56. [pensi loculos,' compare C. i. Each boy went to school wit which he carried his books an perhaps his 'calculi' or pebl calculation. The manner of is conjecturally explained in S Ant., art. 'Abacus.' 'Tabul plained by Cruquius' Scholias

[redacted]

Sed puerum est ausus Romam portare docendum
Artes quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,

: the master's stipend, and this to be paid ı the Ides of every month, or as others y, on any one of the days between the ones and Ides. Another interpretation is been given by C. F. Hermann, and lopted by Dillenbr. and Estré. They ppose that 'octonis mensibus' means on ie Ides of eight months in the year, the ur summer months from the Ides of June the Ides of October being kept as holiys. They rely upon an epigram of artial (x. 62):

Ludi Magister, parce simplici turbae:
Sic te frequentes audiant capillati,
Et delicatae diligat chorus mensae,
Nec calculator nec notarius velox
Majore quisquam circulo coronetur.
Albae Leone flammeo calent luces
Tostamque fervens Julius coquit messem.
Cirrata loris horridis Scythae pellis
Qua vapulavit Marsyas Celaenaus,
Ferulaeque tristes sceptra paedagogorum
Cessent et Idus dormiant in Octobres.
Aestate pueri si valent satis discunt."

om this it is inferred that it was an ception to the rule if schools were not sed during the summer months. That ese months were four is not stated by artial, and for an uninterrupted vacation y body will see that it is excessive. ere are commentators (Torrentius, uni, and others), who suppose that 'referentes aera' means not bringing with em their school-fee, but calculating, acrding to exercises given them by the aster, sums of interest (which the omans paid on the Ides). 'Referentes' ey suppose to be entering in these bles. [But this is a mistake.] Torntius also affirms that the schoolmaster's ipend was paid him annually, because ivenal says (vii. 242 sq.):

Haec, inquit, cures et cum se verterit annus
Accipe, victori populus quod postulat, aurum."

it the practice may have varied even in orace's time, and still more between orace's and Juvenal's. In the absence any decided authority (Martial's is gue) as to any specific practice about lidays or day of payment, I am inclined think 'octonis Idibus' must be merely periphrasis for 'Idibus.' 'Aera' is used Juvenal for the teacher's fee ("Minus est autem quam rhetoris aera,") and in that sense I take it, not with Torrentius. To assume from Juvenal (x. 117) that the regular payment at one of these cheap schools was an 'as,' and that 'aera' is equivalent to 'asses,' is unwarranted. The 'as' there referred to was the Minerval, a voluntary offering presented by each scholar to his master at the Quinquatria, the festival of Minerva. The terms no doubt varied, though they must have been low at this Venusian school, and at all, compared with those of modern days.

76. *Sed puerum est ausus*] At what age Horace was sent to Rome he does not inform us. But it is probable he went when he was twelve years old.

77. *Artes quas doceat*] In the earlier days of Roman history the education of a boy was of the simplest kind, consisting chiefly of reading, writing, and arithmetic. 'Calculator' and 'notarius' continued until the time of Martial to be names for a schoolmaster; and, as observed before (v. 72 n.), the majority of boys learnt little more than the above even in Horace's time. When Cicero was a boy the learning of the twelve tables formed a necessary part of education (Leg. ii. 23): "Discebamus enim pueri duodecim ut carmen necessarium, quas jam nemo discit." Intercourse with Greece and the Greek towns of Italy brought a more liberal class of studies to Rome, where Horace says he studied Homer (Epp. ii. 2. 41). Rhetoric was a branch of study pursued by the young Romans; poetry likewise, and Greek philosophy. Their studies commenced under the teaching of the 'paedagogi,' and afterwards (till they assumed the 'toga virilis,' and in some cases longer) at the 'ludi literarii,' private schools which they attended as day scholars. The 'paedagogus,' whose office was of late growth at Rome and borrowed from Greece, had the same functions as the παιδαγωγός among the Greeks, and was a slave as there. He was continually about the boy, and went with him to his masters. This task Horace's father, who could have had but few slaves, and had none whom he could trust with such important duties, performed himself. Besides the 'paedagogus' (v. 74 n.), other slaves went with the boy to carry his bag, and to give him consequence.

Si praeco parvas aut, ut fuit ip

Mercedes sequerer; neque ego

Laus illi debetur et a me grati

Nil me poeniteat sanum patris

Non, ut magna dolo factum ne

79. *In magno ut populo*] The meaning of this is variously given. "As is proper in a great city like Rome," Dillenbr. says: "so far as one could see me in such a busy crowd," is Orelli's interpretation (2nd ed.) and Heindorf's. Doering is divided between the two. I am not clear upon the point, but I incline to Heindorf's opinion. On the construction, see Key's L. G. § 1451, note. The reading of the old editions, and the received reading in Bentley's time was 'si quis.' But the Blandinian and other old MSS. have 'si qui,' which occurs above, v. 30. [Th. Schmid. has unanswerably shown that the 'servi sequentes' did not belong to Horace; and the 'vestem' of course would not be the dress of Horace: Doederlein, whose note on v. 79 is ingenious, but perhaps not true.]

86. *praeco—coactor*] The 'praeco' was a crier either at auctions (one of his duties being to induce persons to attend and buy —see A. P. 419, "Ut praeco ad merces turbam qui cogit emendas"), or in courts of justice, or the public assemblies. There was a 'praeco' at punishments and executions to declare the crime of the offender (Epod. iv. 12 n.); also town-criers, who cried lost property, as with us, and other kinds of criers. Which class Horace refers to we cannot tell. Nor is it decided what class of 'coactores' his father belonged to.

[redacted]

Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio: nam si natura juberet
A certis annis aevum remeare peractum
Atque alios legere ad fastum quoscunque parentes
Optaret sibi quisque, meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio volgi, sanus fortasse tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaerenda foret res
Atque salutandi plures, ducendus et unus
Et comes alter uti ne solus rusve peregreve

:am postmodo te genitis fraudem committere," for a fault generally: 'dolo suo' his own fault.

93. *Et vox et ratio*] 'My language d my judgment.'

94. *A certis annis*] 'From any given ze.' [These words are very obscure. fter attaining a certain age;' Krüger. ederlein takes them in the sense of nstans aetas,' καθεστηκυῖα ἡλικία, at ich age Horace had arrived.] 'Legere fastum,' to choose with reference to bition whatever parents each man ght desire. Most of the editions are pointed as to make 'quoscunque' indedent of 'optaret,' and the sense to be ptaret sibi quisque,' each man might ose for himself, or each man would ose, as Lambinus says. But 'opto' ll hardly bear this sense here, and the sition of 'quoscunque' makes the other more natural construction. So Acron tes it: "Si fieret illi potestas eligendi fatis quos vellet parentes contentus em parentibus meis." We know nong of Horace's mother, but he here imates his respect for her memory as ll as his father's. [Some editions, Rit-'s and others, place a comma after gere.']

96. *honestos*] Several MSS. have 'hostos' and 'onustos,' and Lambinus says it reading has older and better authoy than 'honestos.' The Blandinian SS. and all Cruquius' others had 'hostos.' Torrentius denies Lambinus' astion, which Rutgersius defends. (Lect. n. c. 17.) But 'onustos' in all pro-ility arose out of v. 99. The Scholiasts l 'honestos.' ['Honestos' is 'honoured.' e high offices were 'honores.']

98. *fortasse*] The Greeks used ἴσως in s way where a certain and not a doubtful proposition is intended.

101. *salutandi plures*] This does not mean that he would have more acquaintances, but that in order to preserve his position he must sell his independence, bowing to persons he would not otherwise notice, and paying visits of ceremony early in the morning,—a trouble that Horace would feel more than most men. [He may mean that he must receive visits at home.] He must also, he says, hire one or two persons to go about with him in the character of clients; he must buy a number of horses and slaves of the lower sort. 'Calones' were properly slaves who went with the army. But the word was also applied to domestic slaves employed on menial work. The 'petorritum' was a four-wheeled carriage. Gellius, who has a chapter on the subject (xv. 30), affirms, on the authority of Varro, that it was introduced from Gaul beyond the Alps. Festus says the name is derived from the number of wheels, and the Welsh 'pedwar,' 'four,' and 'riden,' 'wheels,' make the Celtic origin of the name not improbable. (See Gronovius' note on the above passage of Gellius.) The Aeolic form πίτυρες, and the Oscan 'petur,' 'four,' and the Latin 'rota,' show that the above is not the only etymology of which 'petorritum' is capable. Comm. Cruq. on Epp. ii. 1. 192, says the 'petorritum' was used for the conveyance of female slaves; but there is no reason to suppose it was limited to that use. ['Peregre aut;' Ritter, who says that Aldus introduced 'peregreve,' which is also in two inferior MSS. He adds 'versus hexametros ubi numero continuato dedit Horatius, in longam syllabam desinentem fecit eum qui proximo connectitur.']

xirem; plures calones atque caballi
ascendi, ducenda petorrita. Nunc mihi curto
e licet mulo vel si libet usque Tarentum,
lantica cui lumbos onere ulceret atque eques armos:
bjiciet nemo sordes mihi quas tibi, Tilli,
um Tiburte via praetorem quinque sequuntur
e pueri lasanum portantes oenophorumque.
loc ego commodius quam tu, praeclare senator,
Iilibus atque aliis vivo. Quacunque libido est,
ncedo solus; percontor quanti olus ac far;
allacem Circum vespertinumque pererro

urto ire licet mulo] Forcellini in- this, after Comm. Cruq., 'docked.' says this is only an English , and supposes it to have been n to the Romans. But whoever s' mysterious Scholiast may have was not an Englishman, nor of dern times. He must have seen ' horses, for no man would ima- m that had not Orelli interprets 'cheap,' as "Tecum habita et am sit tibi curta supellex" (Pers.). Others suppose it to be a stout

dibus Tillii sequitur lasanum cum oenophoro.'] The Via Ti Rome by the Esquiline gate, a name as far as Tibur, from Via Valeria completed the co with Aternum on the Adriatic

111. *Milibus atque aliis*] reading of all the MSS. La jectured 'multis,' and H adopted that word, consid 'milia' in the plural is alway tive. See note on S. ii. 3. libus atque aliis' may be tra

[redacted]

Saepe Forum; adsisto divinis; inde domum me
Ad porri et ciceris referò laganique catinum;
Coena ministratur pueris tribus, et lapis albus

n the words of Ennius:—

'Non habeo nauci Marsum augurem,
Non vicanos haruspices, non de Circo astrologos,
Non Isiacos conjectores, non interpretes somnium."

Juvenal says that the poorer sort of women get their fortunes told in the Circus (S. vi. 582):

"Si mediocris erit, spatium lustrabit utrinque
Metarum et sortes ducet, frontemque manumque
Praebebit vati crebrum poppysma roganti;"

where 'spatium utrinque metarum' means the area on each side of the 'spina,' or central wall that ran down the middle of the Circus, at each end of which were the 'metae.' Juvenal says again, a few verses farther on, in allusion to the same practice, "Plebeium in Circo positum est et in aggere fatum" ('aggere' is explained below, S. 8. 14 n.). This class of cheats, therefore, no doubt infested the Circus and gave it a bad name, but it was also frequented by prostitutes, who hired the vaults under the 'cavea,' and carried on their vile trade there, and was surrounded with shops established for the benefit of the spectators. The Circus Maximus was called Circus κατ' ἐξοχήν. When there were no races or games going on, it was probably frequented as a lounge by all manner of people. There could be nothing in Horace going to the Circus as a spectator of the games, which all did; but probably men of consequence did not care to be seen there among the vulgar at other times. The Forum was not frequented in the evening by the richer class of people, who were then eating their dinner. Horace liked to stroll out at that hour, and take his light meal afterwards, and to stop and hear what the fortune-tellers had to say. Respecting these persons, see C. i. 11, Introduction. ['Adsisto:' 'I stand by and listen to the fortune-tellers, conjurors,' and so forth.]

115. *Ad porri et ciceris*] This Pythagorean meal of leeks, pulse, and fritters, was partly perhaps matter of choice, and partly of necessity. Horace was poor at this time, and his health was indifferent. A vegetable diet was and is much more common in Italy than with us. A dish of 'cicer,' ready boiled, was sold in the streets for an as in the time of Martial (i. 104. 10): "Asse cicer tepidum constat." A vegetable dinner, with a great variety of dishes, is described by Martial in an invitation to a friend (v. 78). 'Laganum' is described by the Scholiast as a flat thin cake, fried and eaten with condiments. It was sometimes fried under roast meat or fowls, so as to get their dripping, and so would be like our Yorkshire pudding.

116. *pueris tribus*] This number was the lowest probably that at that time waited on any person who had any slaves at all. (See v. 108.) 'Lapis albus' was a small side-table of white marble. The wealthy Romans had a great variety of tables of the handsomest sort in their dining-rooms for exhibiting their plate. (S. i. 3. 13 n.) All the plate Horace had to show was two cups and a cyathus (C. iii. 19. 12). Fea says that 'lapis albus' does not mean a table, but a slab with holes, in which the cups (whose bottoms, he says, were round, and so not suited to standing on a plane surface) were placed. Is was called by the Greeks ἐγγυθήκη (Athen. v. p. 209, Cas.), by the Romans 'incitega,' a corruption of the same word. This slab Fea says was supported by another below it, the upper one being called 'basis,' the other 'hypobasis,' as appears in an inscription he quotes from Gruter, which records the presentation to Hercules of "CRATERAM. ARGYROCORINTHIAM. CUM. BASI. SUA. ET. HYPOBASI. MARMOREA." But there is not enough in what he says to fix this meaning on 'lapis albus,' which I should not have noticed if Orelli had not adopted Fea's explanation. The 'echinus' is a vessel nowhere else mentioned by that name. The Scholiasts give us the choice between a salt-cellar (in the shape of an 'echinus'), a glass bottle, a leather bottle, and a wooden bowl in which to wash the cups. This last is the explanation adopted by Heindorf. Cruquius says, "locus obscurus est et ipso echino spinosior." Fea contends for the salt-cellar, thinking Horace could not omit all mention of that. Some MSS., according to Lambinus, have 'echino,' making 'vilis' agree with the following substantives. I am not aware that they are entitled to any weight, but Gesner edits 'echino.' 'Paterae' were broad flat saucer-shaped cups, and were much used in

ocula cum cyatho duo sustinet; adstat echinus
ilis, cum patera guttus, Campana supellex.
einde eo dormitum, non sollicitus mihi quod cras
urgendum sit mane, obeundus Marsya, qui se
oltum ferre negat Noviorum posse minoris.
d quartam jaceo; post hanc vagor; aut ego, lecto

'Guttus' was a long thin-necked om which oil was poured very rop by drop. It was also used in , and these two vessels, as here ave reference to the practice of a libation at every meal to the See C. iv. 5. 29 n. These were nware which came from Campa- e S. ii. 3. 144, and Martial, xiv.

beundus Marsya] Horace says he bed without the nervous feeling must be up early to go to the where a statue of Marsyas (the ate rival of Apollo) was erected Rostra. Servius (on Aen. iv. 58, rae Cereri Phoeboque patrique) says that Lyaeus was properly pon as the defender of liberty in d that for this reason the statue

side of this gem, which is engr sides, are the heads of Nero a Gronovius considers this to gem, and the other a clumsy however this may be, "a Mar nance" was synonymous wit and ill humour. Thus Juven Naevolus (S. ix. 1):—

"Scire velim quare toties mi
tristis
Occurras fronte obducta,
victus."

So that, when Servius describ in the Forum (to which Mart 64),

"—— fora litibus om
Ipse potest fieri Marsya cau

with his arms raised, it is pro of extreme suffering; and E

Aut scripto quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio Campum lusumque trigonem.

felt inclined, he anointed himself with oil and went to the Campus Martius to get some exercise. ('Lecto' and 'scripto' are obviously participles, not verbs, as some take them.) [As Bentley says, the verbs would be 'lectito,' 'scriptito.'] The Romans rubbed oil on their limbs either before swimming in the Tiber (C. iii. 12. 6, "Simul unctos Tiberinis humeros lavit in undis:" S. ii. 1. 8: "ter uncti Transnanto Tiberim"), or before their more violent exercises:

"—— cur olivum
Sanguine viperino
Cautius vitat," &c. (C. i. 8. 8.)

The parsimonious Natta, who robbed the lamps to oil himself, was probably a person of good family, that being the cognomen of the Pinaria gens, one of the oldest patrician families in Rome.

125. *Ast ubi me fessum*] When the sun began to get hot about noon, and Horace was tired with his game, he went to the public baths to bathe, which was usual after playing, and then took a light luncheon (S. 5. 25 n.), after which he lounged at home till evening, when he went out for his stroll perhaps, and came home again to his supper, as he told us before. In v. 126 there has been made a more violent change in the text than any other that the editors of Horace have ventured upon. From the earliest of the Scholiasts till Bentley the received reading was "fugio rabiosi tempora signi," which Acron explains "aestuosos dies caniculares;" Cruquius' Commentator and Porphyrion the same. It would have been better if they had explained it of the noonday sun. Cruquius observes in his Commentary that the oldest of his Blandinian MSS. had "fugio Campum lusumque trigonem," but with marks of a doubtful reading underneath, and the received words in the margin. Bentley seized with his usual avidity upon this reading, "Aut enim egregie fallor, aut ea sola sincera lectio est, et Venusina lucerna digna." With one exception it has been received into the text by every subsequent editor whose edition I have seen. Dillenbr. rejects it, and calls the old reading "unice vera lectio." I cannot myself see the grounds upon which the new reading has been so unhesitatingly adopted. If the other be weak, as I think it is, and this somewhat more to the purpose, that may only prove it to be a more ingenious interpolation than the other, supposing both to be invented by the copyists, which is not unlikely. F. V. Fritzsche (in Aristoph. Thesm. p. 13), quoted by Wüstemann in his edition of Heindorf's Notes and by Orelli in his excursus on this passage, says that Mavortius, a very early editor, found an hiatus after 'fugio' in his copies, and absurdly filled it up with the words 'rabiosi tempora signi.' [But Orelli observes that the recension of Mavortius only extended to the Odes and Epodes, not to the Sermones and Epistolae.] I have followed the judgment of such scholars as Gesner, Doering, Heindorf, Fea, Orelli, in receiving the new reading, which is undoubtedly neater than the other, but without much faith in the verse having been so written by Horace. [A Gotha MS. has 'Campum lusitque trigonem,' where the copier intended to write 'lusūque.' Ritter.] 'Lusum trigonem' was a game of ball only mentioned elsewhere by Martial. The players, as the name implies, were three in number, and stood in a triangle. Their skill appears to have been shown in throwing and catching the ball with the left hand:

"Sic palmam tibi de trigone nudo
Unctae det favor arbiter coronae;
Nec laudet Polybi magis sinistras."
(Mart. vii. 72.)

An unskilful player is represented as catching the ball with the right hand as well as the left:

"Captabit tepidum dextra laevaque trigonem
Imputet exceptas ut tibi saepe pilas."
(Ibid. xii. 83.)

Dillenbr. doubts whether this game was played in Horace's day. It is not mentioned earlier than Martial. Becker, from whom (Gallus, Exc. 'on the Games') the above account is taken, does not refer to this passage of Horace. From the above passage of Martial (vii. 72), Bentley proposes to read 'nudum' in place of 'lusum,' thereby (for the sake, as usual, of a mere verbal correspondence between passages

ransus non avide, quantum interpellet inani
entre diem durare, domesticus otior. Haec est
ita solutorum misera ambitione gravique;
is me consolor victurum suavius ac si
uaestor avus, pater atque meus patruusque fuisset.

ve no connexion) weakening the uthority on which his emendation

uantum interpellet] As much as revent me from going all day on an empty stomach. The pros tion would be 'interpellet qui minus,' or 'ne durem.' [S. i. 9 pellandi locus'—'suavius ac si 46.]

SATIRE VII.

ot think many persons will agree with Franke in his high estin he best of its kind, he says, and yielding to none or even prefe n elegance of composition, suavity of diction, and dramatic power. that it was not the earliest of the Satires, as most commentators su from the quality, others with more reason from the subject. The travestied I think without much humour, between one of the officers a merchant of Clazomenae (a town on the Gulf of Smyrna), arisin out of some money transactions. Horace treats the matter much he dispute got up between the two parasites for the amusement c riends at Caudium (S. 5. 51 sqq.). He no doubt had some reason

where the scene must have been unknown or little known; when most of those who might have enjoyed the joke were dead or in exile, and his own feeling against Rupilius must have been forgotten in the scenes that he had since gone through. The poem is a mere fragment in the dramatic style so admirably sustained in the ninth satire; but in this there is no character brought out, none of the happy touches and traits of nature which there are found in every line. Certainly no two poems could bear less evidence of being the work of the same mind, and this may be taken as some indication of the early composition of the present Satire; but I rest more on the circumstance that the point of the story would have been lost in a great measure any length of time after the event it refers to. Perhaps we may infer from the abruptness of the conclusion that Horace intended when he began to make a longer poem, but found his materials or his time or his spirit fail.

Proscripti Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas,
Durus homo atque odio qui posset vincere Regem,
Confidens tumidusque, adeo sermonis amari
Sisennas Barros ut equis praecurreret albis.

1. *Proscripti Regis Rupili*] The Rupilia gens was a plebeian family of no great note in Rome. The only one of the name who was distinguished was P. Rupilius, consul in A.U.C. 622, who put an end to the first slave war in Sicily. He was the intimate friend of Laelius and the Younger Scipio (Cic. de Amicit. 27). As to Rupilius Rex and Persius, see Introduction.

2. *Hybrida quo pacto sit Persius ultus*] Acron says 'hybrida' is properly the offspring of an eagle and vulture; Porphyrion, of a low-bred dog and a hound; Pliny (N. H. viii. 53. 79) and Martial (viii. 22), of a tame sow and a wild boar. The word applies to all cross-bred animals, and was used for a man one of whose parents was a Roman and the other a foreigner.

3. *Omnibus et lippis notum et tonsoribus*] The apothecaries' and barbers' shops were constantly crowded with idlers, who had nothing to do but to gossip about the news of the hour. With the barbers it has been so in all ages and countries. The Romans were afflicted with weakness of the eyes, and this caused the apothecary to be as much mixed up with idlers as the barber. In Plautus' play, Amphitruo says (iv. 1) he has been looking for Naucrates in all the most frequented places:

"Nam omnes plateas perreptavi, gymnasia et myropolia:
Apud emporium atque in macello; in palaestra atque in foro;
In medicinis, in tonstrinis, apud omnes aedes sacras,
Sum defessus quaeritando."

The expression in the text is a proverbial way of speaking, and might have been used any where. It does not prove that the Satire was written at Rome, as some say. ['Negotia:' he was a 'negotiator.' See Introd. 'Durus,' an obstinate fellow, and one obstinate enough to surpass 'Rex' in hating.]

7. *Confidens tumidusque*] See C. iii. 4. 50 n.

8. *Sisennas Barros ut equis*] Of Sisenna and Barrus nothing is known; but it may be conjectured, from this place, that their names were proverbial for foul-mouthed abusive fellows. The plural number is used here, according to a usage common to all languages. So Aristoph. Ran. 1041: *Πατρόκλων Τευκρῶν θυμολεόντων.* 1056: *ἢν οὖν σὺ λέγῃς Λυκαβηττοὺς καὶ Παρνασῶν μεγέθη.* Dem. adv. Lept. 496. 26: *Λύκιδας καὶ Διονυσίους.* Horace, Epp. i. 1. 64: Virg. Georg. ii. 169: "Haec Decios, Marios, magnosque Camillos, Scipiadas duros bello." Tac. Ann. i. 10: "Varrones Egnatios Iulos." Cic. Cat. Maj. 6: "Fabricii Curii Coruncanii." Liv. ix. 17: "Exactores regum Junii Va-

leriique; ita deinceps Fabii Quinctii Cornelii." Plut. de Fort. Rom. c. 3: *βούλεσθε δὲ πυθώμεθα τίνες ποτέ εἰσιν οὗτοι; Φαβρίκιοί φασιν εἶναι καὶ Κάμιλλοι καὶ Λούκιοι καὶ Κικίνναττοι καὶ Μάξιμοι Φάβιοι καὶ Κλαύδιοι Μάρκελλοι καὶ Σκιπίωνες.* See also above, C. i. 12. 37, where Scauros is probably put for the best of that family, M. Aemilius. 'Equis albis' is equivalent to 'fleet steeds,' according to that line of Virgil, in which he describes the horses of Turnus "Qui candore nives anteirent, cursibus auras" (Aen. xii. 84). Plautus speaks of white horses in a proverbial way for swiftness (Asin. ii. 2. 12):—

"Nam si se huic occasioni tempus subterduxerit,
Nunquam edepol quadrigis albis indipiscet postea."

And as the horses of Jove were said to be white, this proverb connects itself with another in the Amphitruo (i. 1. 195):—

"*Mer.* Quo agis te? *Sos.* Domum. *Mer.* Quadrigis si nunc inscendas Jovis
Atque hinc fugias, ita vix poteris ecfugere infortunium."

The Scholiasts also refer the proverb in the text to the circumstance, that white horses were used in triumphal processions.

9. *Postquam nihil inter utrumque convenit*] When they found they could not settle their quarrel privately, they went before the praetor (v. 18). The digression that intervenes is a comparison between such disputants and the warriors of the Iliad. When men fall out, says he, they fight after the fashion of two brave heroes engaged in a deadly feud, even as Hector and Achilles, who hated each other so mortally, and were so exceedingly brave,

Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior ultro
Muneribus missis:) Bruto praetore tenente
Ditem Asiam Rupili et Persi par pugnat, uti non
Compositum melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu; laudat Brutum laudatque cohortem:
Solem Asiae Brutum appellat, stellasque salubres
Appellat comites excepto Rege; canem illum

:ting between Glaucus and Diomedes, in :ch the former loses heart and gives up arms to his adversary, is related in m. Il. vi. 234 sqq. On 'ultro,' see C. 4. 51 n.

8. *Bruto praetore tenente*] Brutus praetor urbanus in the year A.U.C. 710, n Caesar was killed; and in the course he same year he left Rome for the pur- e of taking possession, as propraetor, of province of Macedonia which had been gned him; but the senate revoked his ointment before he had reached his vince and assigned it to M. Antonius, l he made it over to his brother Caius. itus however took possession of the vince of Macedonia, and retained it r the formation of the coalition between avianus and M. Antonius. He then his troops into Asia Minor, and over- Lycia, and dealt with Asia as his own vince. Proceeding through the country probably held 'conventus' at particular ces for the purpose of hearing disputes propraetor; and it was at such a ga- ring at Clazomenae, that this cause of sius and Rex was heard.

20. *Compositum melius cum Bitho Bac- us*] 'Compositum' agrees with 'par' lerstood, that word being used as a stantive for 'a pair,' both in the sin- lar, as here, and Ovid. Met. xiii. 833: arve columbarum demptusve cacumine us;" and the plural, as Cic. Lael. c. 4: x omnibus saeculis vix tria aut quatuor ninantur paria amicorum." So in the istle to Livia attributed to Ovid (v. l), we have—

"ar bene compositum: juvenum fortissimus alter,
Altera tam forti mutua cura viro."

s received reading in Bentley's time was mpositus:' on the authority of one MS. altered it to 'compositi.' 'Compositum' good authority; [but there is authority for 'compositus.'] Bithus and Bacchius were gladiators, according to the Scholiasts, of great repute, who after having killed many antagonists finally killed each other. Acron says they are mentioned by Suetonius, but the names do not appear in his existing works. The MSS. and editions vary between 'concurrunt' and 'procurrunt.' The old editions have 'concurrunt,' but 'procurrunt' is the more forcible word and is now generally received. 'In jus,' see S. 9. 77.

22. *ridetur ab omni conventu*] 'Ridetur' is used impersonally. [Or it may be 'Persius ridetur' as in Ovid, Ep. ex Pont. iv. 12. 15.] On the proper meaning of 'conventus,' which was a meeting, at fixed times and places, of the inhabitants of a province for the purpose of settling disputes and transacting business, and which was also applied to certain districts out of which such meetings were composed, see Long's note on Cic. in Verr. ii. 2. 13.

23. *laudatque cohortem*] The official staff of a provincial governor was called his 'cohors' and 'comites.' See Epp. 1. 3. 6: "Quid studiosa cohors operum struit." 8. 2: "(Celso) comiti scribaeque Neroni;" and v. 14: "Ut placeat juveni percontare utque cohorti." The lower officials, who did not belong to the 'cohors,' but were about the person of the governor, Cicero speaks of as those "qui quasi ex cohorte praetoris appellari solent" (Ad Qu. Fr. i. 1, c. 4, where see Long's note). See Catullus (x. 10):—

"Nec praetoribus esse nec cohorti," &c.

He also addresses Verannius and Fabullus as "Pisonis comites cohors inanis" (xxviii. 1). 'Comes' was retained as a title of honour during the empire, and has survived to the present day in the word 'count.'

25. *canem*] The 'dog-star,' as opposed to the 'stellae salubres.' 'Excepto Rege'

...c Graecus, postquam est It...
Persius exclamat: Per magn...
Oro qui reges consueris toller...

shows that Rupilius belonged to the 'cohors.'

27. *fertur quo rara securis*] Between precipitous banks covered with trees where the axe seldom comes from their inaccessible position.

28. *multoque fluenti*] The editors till Bentley had 'multum;' and all, with the exception of Dacier, including the Scholiasts, referred the words to 'arbusto,' with what meaning it is hard to imagine, even with their notes before us. Torrentius first brought the reading 'multo' to light from some good MSS., and it has since appeared in many. Bentley quotes aptly Dem. de Coron. (p. 272), *τῷ Πύθωνι θρασυνομένῳ καὶ πολλῷ ῥέοντι καθ' ὑμῶν οὐχ ὑπεχώρησα.*

29. *Expressa arbusto*] The illustration Horace chooses for the abuse which the enraged Rupilius hurls back ('regerit') upon his antagonist [on Persius 'salso—fluenti,' who was flowing like a torrent salt and full] is that which the vine-dresser retorts upon the traveller, who provokes him in the first instance by calling to him 'cuckoo,' but who is fain to retreat before the storm of foul language the vine-dresser returns him, still however calling as he retires "cuckoo, cuckoo!" He was considered a tardy person who had not got his vines trimmed by the arrival of the cuckoo, and the joke consists in the passenger telling the vine-dresser that the cuckoo was coming, and would find his trees unpruned, which was as much as to call him a lazy fellow. [Plin. H. N. 18. c. 26. 66.] Lambinus aptly quotes Ausonius' ...

Hunc Regem jugulas? Operum hoc, mihi crede, tuorum est.

the part he took in that murder. The ın must be supposed to allude to him ıom Brutus claimed for his ancestor, L. nius Brutus, who helped to expel the last the kings. The plural 'reges' does not ınd in the way of this explanation. Ru- ius is brought into comparison with Tar- inius in the first line of the Satire "Pro- scripti Regis," &c. [Ritter takes the reference to be direct to C. Julius Caesar. Orelli (2nd ed.) seems to think that 'reges' includes both Tarquinius Superbus and Caesar. But he makes a better remark when he says: 'Lusus ipse explicatione non eget?']

SATIRE VIII.

On the outside of the city walls, in front of Mons Esquilinus lay the Campus Esqui- ıus, in which was a public burial-ground for the poorest of the people, and the place execution for slaves and others of the lower sort, whose bodies were left unburied for e dogs and vultures to prey upon (Epod. v. 100). This place, which must always ve been a public nuisance and a source of malaria, was given (as some say) by a decree the senate to Maecenas, or else purchased by him, cleared, drained, and laid out in rdens, in which he afterwards built a handsome house (C. iii. 29. Epod. ix., xiv. troduction. S. ii. 3. 309). His example was afterwards followed by a member of e house of Lamia, in whose gardens Caligula was buried (Suet. Calig. c. 59). The lowing Satire was suggested by a figure of Priapus set up in Maecenas' garden. The d is represented as contrasting the present state of the ground with what it once was, which a compliment is conveyed to Maecenas for his public spirit in ridding the y of such a nuisance. Priapus also complains of the trouble he has in keeping the ound clear of trespassers, but more particularly of the witches, who, having formerly rried on their practices among the tombs and bones of the dead, continued to haunt e scene of their iniquity. This is introduced for the purpose of dragging in the man whom Horace satirized under the name of Canidia. The description is in some rts very like that of the fifth Epode, and the two may have been written about the me time. It is not very likely Horace would have maintained his warfare with this man, whoever she was or whatever her offence, for several years. Kirchner (Qu. or. p. 16), because in S. ii. 3. 312 reference is made to Maecenas as engaged in build- g, places these two Satires in consecutive years, this being written A.U.C. 721 (Intro- ıction to Epod. v.). But there is not much in this argument. The clearing, drain- g, and enclosing of the ground must have taken some time, and it may have en several years before it was fit for living on, and no reference is made to a house in is Satire. Franke places it in A.U.C. 718. There is very little clue to the date.

OLIM truncus eram ficulnus, inutile lignum,
Cum faber incertus scamnum faceretne Priapum,

[1. *ficulnus*] The adjective, as Ritter marks, is not formed directly from icus,' but 'ficula,' a possible word, but I not know if it is found. Ritter also serves that there is both 'ficulnus' and iculneus' as 'ilignus' and 'iligneus.'] — *inutile lignum*] The uselessness of e wood of the fig-tree was proverbial. ence σύκινοι ἄνδρες meant men fit for thing. See Theoc. x. 44:—

σφίγγετ' ἀμαλλόδεται τὰ δράγματα, μὴ παριών τις
εἴπῃ· σύκινοι ἄνδρες, ἀπώλετο χ' οὗτος ὁ μισθός.

Theocritus has an epigram about Priapus (4), in which he describes him thus:—

τήναν τὰν λαύραν τόθι ταὶ δρύες, αἰπόλε, κάμψας
σύκινον εὑρήσεις ἀρτιγλυφὲς ξόανον,
τρισκελὲς αὐτόφλοιον ἀνούατον.

In this rough way all the images of this god were made, and the ancients had little respect for him, unless it were those of the lowest sort; though in the same epigram that contains the above absurd description of the god he is prayed to for deliverance from the power of love, and Horace, who treats him so contemptuously here, speaks of him elsewhere (Epod. ii.), in conjunction with Silvanus, as receiving the sacrifice due to him. No one could better have appreciated than a Roman of Horace's way of thinking, whether in respect to this deity or any other, the ironical description of the prophet Isaiah (xliv. 9—20), which corresponds so closely with this passage that I recommend the reader to refer to it. There is no stroke in the whole of that description more severe than Horace's "incertus scamnum faceretne Priapum maluit esse deum." Not much less in the same strain is that address of Martial (viii. 40):

> "Non horti neque palmitis beati
> Sed rari nemoris, Priape, custos,
> Ex quo natus es et potes renasci,
> Furaces moneo manus repellas,
> Et silvam domini focis reserves.
> Si defecerit haec et ipse lignum es."

The figures of Priapus were generally busts like the Hermae, but sometimes they were full length of the kind Horace describes. Usually they held a sickle or a club in the right hand by way of frightening thieves ('cum falce saligna,' Virg. Georg. iv. 110), and a wisp of straw, or something of that sort, to frighten the birds. Priapus also symbolized the fertility of nature in the later mythology of the Greeks as well as the Romans. In Agostini's collection of gems (part ii. pl. 13) there is one representing a sacrifice to Priapus, where he stands

[redacted]

Hoc miserae plebi stabat commune sepulcrum,
Pantolabo scurrae Nomentanoque nepoti:
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat, Heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus atque
Aggere in aprico spatiari, quo modo tristes
Albis informem spectabant ossibus agrum;
Cum mihi non tantum furesque feraeque suëtae

1. *Pantolabo scurrae Nomentanoque oti*] As to these persons, see note above S. i. 101. In consequence of their ex- ragance Priapus foretells they will come ı pauper's funeral. We need not under- ıd them as already dead and buried in Esquiliae, as Comm. Cruq. says.

2. *Mille pedes in fronte*] This public ial-ground was 1000 feet in breadth and in depth. 'In fronte' means facing the lic road, the Via Tiburtina (S. 6. 108), the Via Praenestina, one of which, or h, must have passed very close to it. e Caesar, B. G. ii. 8, and Mr. Long's e.) It was usual to engrave on monu- its the following letters, H. M. H. N. S. ich stand for "Hoc monumentum edes non sequitur;" or H. M. AD H. N. INS. The words were sometimes given ull length. Sometimes EX T. (ex tes- ıento) were inserted between H. and N. nbinus has given four inscriptions, ied by himself, from ancient sepulchres, which the following he found in Rome: DIIS MANIBUS SACRUM MARIO L. LIB. EMETI ET DOCITIAE FASIDI MARIUS LIB. FELIX PATRONIS SUIS BENE ME- STIBUS DE SUO FECIT ET SIBI ET BERTIS LIBERTABUSQUE SUIS POSTER- UE EORUM. ITA NE UNQUAM DE MINE FAMILIAE NOSTRAE EXEAT. HOC NUMENTUM HEREDES NON SEQUITUR. FRONTE LAT. PED. XX. ET DIG. II. AGR. LONG. The others are of like sort; that is to say, they specify for one particular use the sepulchre was lt, and provide against its going, with rest of the man's property, to his he- es. Horace writes as if there were a ne (cippus) set up on some part of the ındary of this burial-ground, with the cription usual on private monuments, M. H. N. S., which is obviously only a ire. The words could only apply to a vate place of burial. All he really means that a space of ground of the extent he ntions was marked off for the burial of se poor people. For other examples of h inscriptions, see Fabretti Insc. Antiq. &c., Explic. Romae, 1699. [Ritter also takes the words 'Heredes,' &c., as added by the poet in joke. Acron's interpretation is, that some unknown person had given the land for public use; which can hardly be true. It was given by the city probably, and if so, the words 'Heredes,' &c., have no meaning here; but I do not see the joke nor the satire.]

14. *Nunc licet Esquiliis*] The whole of the Esquiline or fifth region of Rome, was called Esquiliae, and from having been an eye-sore and a plague-spot it was made a healthy and pleasant residence. Suetonius tells us that Augustus, when he was ill, went to Maecenas' house in the Esquiliae to recruit (Octav. c. 72). The 'agger' here referred to was a raised terrace commenced by Servius Tullius, and carried by him from the Porta Collina to the Porta Esquilina. It was continued (according to Cramer, who quotes Dion. Halic. iv. 54) by Tarquinius Superbus as far as the Porta Querquetulana, being in all about twelve stadia, and about fifty feet in breadth. It thus skirted on the east the whole of the fifth or Esquiline quarter, and the sixth, which had its name Alta Semita from this great work. Here the Romans walked in cold weather to get the sun, and had a full view of the pestilent plain which Maecenas converted into a paradise. Juvenal calls it 'ventosus' (S. viii. 43). Bentley edits 'qua' in v. 15, and is followed by some editors: but it is against all the MSS. and older editions, and 'quo,' in the sense of 'ex quo,' will do very well. [Ritter takes 'quo' as equivalent to 'in quo.']

17. *Cum mihi non tantum*] 'Cum' is thus connected with what goes before. Priapus says the locality is now made healthy, and the citizens may take their walk without being sickened with the sight of bones bleaching upon the plain, whereas (while) his vexations still remain, —the driving away of thieves and wild animals which still frequented the spot, and yet worse the punishment and scaring away of the witches who there continued to carry

unc vexare locum curae sunt atque labori,
uantum carminibus quae versant atque venenis
umanos animos. Has nullo perdere possum
ec prohibere modo, simul ac vaga luna decorum
otulit os, quin ossa legant herbasque nocentes.
idi egomet nigra succinctam vadere palla
nidiam pedibus nudis passoque capillo,
um Sagana majore ululantem: pallor utrasque
ecerat horrendas adspectu. Scalpere terram
nguibus et pullam divellere mordicus agnam

abominable practices. We need with Dacier that the place was ntirely changed or cleared of the t disfigured it, but may suppose hes still continued to haunt the their iniquities, and that the and 'ferae,' are the depredators e to rob the gardens which were particular care. I am not aware ther instance of 'suetus' being a trisyllable. Lucretius so uses "Qui ferri quoque vim penetrare

idi egomet nigra] The god pro-

hide the beard of a wolf and t spotted snake in the ground charm to thwart their adv Manes which have been evol with them in a melancholy and just when the flames wh melt the devoted image of wax height the ludicrous catastro that puts them all to flight,— her jaws chattering with frig false teeth dropping out, Sag wig flying off, and all her her knots falling about, as they m of their way to the city.

Coeperunt; cruor in fossam confusus ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea: major
Lanea, quae poenis compesceret inferiorem;
Cerea suppliciter stabat servilibus ut quae
Jam peritura modis. Hecaten vocat altera, saevam
Altera Tisiphonen; serpentes atque videres
Infernas errare canes, Lunamque rubentem
Ne foret his testis post magna latere sepulcra.
Mentior at si quid, merdis caput inquiner albis
Corvorum, atque in me veniat mictum atque cacatum
Julius et fragilis Pediatia furque Voranus.

28. *confusus*] 'Poured and stirred.' Compare Tibull. (i. 2. 45):

"Haec cantu finditque solum, Manesque sepulcris
Elicit, et tepido devocat ossa rogo."

['Inde' 'by these means,' the correlative of 'unde,' 'by which means.'—Doederlein, followed by Krüger, takes 'Manes animas' as adjective and substantive, like 'Dii Manes' (Epod. v. 94).]

30. *Lanea et effigies erat, altera cerea*] The meaning of the woollen image which was to punish the waxen one is not very clear. The wax was to melt, and as it melted so was the lover to consume in the fires of love, according to the witch's charm in Theocritus (ii. 28). See Epod. xvii. 76.

32. *servilibus — modis*] There was scarcely any imaginable form of cruelty to which slaves were not liable through the caprice of their owners, and this of roasting or half roasting alive may have happened to more than one poor wretch of this class. Tacitus (Hist. ii. 72) says of a runaway slave: "Sumptum de eo supplicium in servilem modum;" and again of a freedman of Vitellius (Hist. iv. 11): "Asiaticus malam potentiam servili supplicio expiavit." The old reading was 'utque.' 'Ut quae,' which Lambinus strongly denounces, Bentley very properly, and on good authority, received into his text.

34. *serpentes—infernas errare canes*] Snakes in her hair, round her waist, and in her hand for a whip, are insignia always found in the representations of Tisiphone. The infernal hounds are those that Virgil mentions as howling at the approach of Hecate (Aen. vi. 257): "Visaeque canes ululare per umbram Adventante Dea." So the witch in Theocritus (ii. 35) knows Hecate is coming by the howling of the dogs:

Θέστυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται·
Ἁ θεὸς ἐν τριόδοισι.

36. *sepulcra*] See note on v. 17. [Ritter says: 'cogita monumenta virorum illustrium a cetero campo Esquilino discreta.' Heindorf suggests the same meaning. We must suppose then that after part of the ground was cleared of the bones, there was still a large cemetery that was left untouched, on which there were funeral monuments. It is instructive to observe the various ways in which people look at the same things; and it is a necessary discipline for those who wish to learn. For this reason, as there is room, I translate a note by Doederlein: "It is impossible that there could have been great funeral monuments, behind which the moon could hide herself, for a burial ground for the poor, as it is represented in v. 10, has no such monuments; and if it had contained such, they would have been removed when the place was changed into a park. That this change was not yet completed, as Dillenburger conjectures, is a desperate suggestion, which is hardly satisfactory. If the moon must hide herself to avoid seeing the scandal, why does not the poet rather make her hide behind clouds, which is certainly more natural? In fact he does this: we have only to understand 'quasi,' as is often the case; for instance, S. i. 1. 116; 7. 29; ii. 3. 8, 274; and 5. 47. The masses of clouds, in which she hides herself in the heaven, are compared to great funeral monuments, behind which she would conceal herself for the same purpose, if she moved about on the earth."]

39. *Julius et fragilis Pediatia*] The connexion between these persons, Julius

ingula quid memorem? quo pacto alterna loquentes
mbrae cum Sagana resonarent triste et acutum,
tque lupi barbam variae cum dente colubrae
bdiderint furtim terris, et imagine cerea
argior arserit ignis, et ut non testis inultus
Iorruerim voces Furiarum et facta duarum:
am displosa sonat quantum vesica pepedi
iffissa nate ficus: at illae currere in urbem.
anidiae dentes, altum Saganae caliendrum
xcidere atque herbas atque incantata lacertis
inenla cum magno risuque jocoque videres.

iatius, is stated to have been of a t mentionable. Julius may have reedman of the dictator C. Julius and the other person is said by 'ruq. and Porphyrion to have been n eques. The feminine termina- ffixed to his name to indicate that addicted to the vilest practices, as hanes (Nub. 678, 680) calls Sos- and Cleonymus 'Sostrata' and ma.' Of 'Voranus,' Porphyrion um. Cruq. give us the following

sonaturum" (S. i. 4. 44); but produce no better authority th and Prudentius for 'resonavi.'

43. *cerea*] The two last s alesce. S. i. 7. 30 n.

45. *Furiarum*] Horace cal witches Furies, by a way of sp mon to all times since the de reverential feeling which made shrink from mentioning the na σεμναὶ θεαί. Before Euripide would have made so free wit

SATIRE IX.

ıich is justly popular for humour and great dramatic power, has an as showing, undesignedly but more clearly than almost any dė- lo, the character of Horace. It puts the man before us as in a

himself as sauntering alone and early on the Sacra Via, when a person than by name, a forward coxcomb, comes up familiarly and falls into him, to his great annoyance, for he wanted to be alone and knew the . Horace does his best to shake him off, but he is too amiable to cope y of his companion, whose object is to get through Horace an intro- nas, with whom the poet must therefore have been known to be on r at the time this Satire was written. The man's vulgarity and want cuous throughout the scene; while Horace exhibits in every part good ımiable temper; and though he is tried to the utmost by reflections on s friends, he is incapable of saying a rude word, is taken off his guard s amusingly conscious of his inferiority to the man of insolence on his e effect of this picture is heightened by the introduction towards the of Fuscus Aristius, an old friend of the poet, and a man of the world, understood character, but had that sort of moral courage and promp- friend wanted. The readiness with which he takes up the joke and e's absurd position, and the despair to which his desertion reduces the udicrous.

anting that the characters of men and the ways of the world are little pse of centuries, this Satire would afford it. I look upon it as the haracteristic of all Horace's productions. If we wanted to form an ıan, I do not think we could go to any other part of his works with f getting a correct one; and his powers as a moral satirist are, I con- ared with his perception of, and ability to describe, a scene of dramatic If he had left us only this amusing poem to judge by, his genius d high, and the goodness of his nature would have been acknowledged amiable poet Cowper, Horace appears as a satirist of human life and iety; but both are too gentle for that rough work, and shine most in umour and inoffensive fun. As respects Horace at least, let any one nd judge for himself.

via Sacra, sicut meus est mos,
l meditans nugarum, totus in illis:

via Sacra] Horace does was his custom to stroll , especially at that hour about eight o'clock (v. hen he walked his mind l itself with trifles, being ınd having few anxieties ı the Sacra Via, see Epod. The reader whose ear the expressive abruptness rill dissent from Bentley, who inserts 'ut' after 'ibam.' All Lambinus' MSS. had 'et' before 'totus.' All Cruquius' but one were without 'et.' Those two editors insert the conjunction, and some later editors do the same, including Dacier and Gesner. Turnebus says "'et' legi in antiquis exemplaribus." Fea quotes some in the Vatican, but he rightly condemns the word as superfluous and inelegant. The old editions have no conjunction.

rrit quidam notus mihi nomine tantum,
ptaque manu, " Quid agis, dulcissime rerum?"
iviter ut nunc est," inquam, " et cupio omnia qua
assectaretur: " Num quid vis?" occupo. At ille
ris nos," inquit; " docti sumus." Hic ego, " Plu
" inquam, " mihi eris." Misere discedere quaeren
nodo ocius, interdum consistere, in aurem
re nescio quid puero, cum sudor ad imos
aret talos. O te, Bolane, cerebri
em! aiebam tacitus, cum quidlibet ille
iret, vicos, urbem laudaret. Ut illi
respondebam, " Misere cupis," inquit, " abire;
dudum video; sed nil agis; usque tenebo;

urrit] Some of the old editions
urrit,' which is much less forcible.
lcissime rerum] 'Pulcherrime
Ovid. Her. iv. 125, and Met. viii.
sense is not 'Quid rerum.']
riter ut nunc est] 'Pretty well
go;' by which, as Orelli says, he
thing at all, not caring what he
but annoyed at the forwardness

reason, 'docti sumus.']
10. *Dicere nescio quid p*
the Romans walked abroad ev
on the most ordinary occasio
one or more slaves with them
a particular class in the 'famil
from their occupation 'pedise
11. *O te, Bolane, cerebri f*
meaning of 'cerebri' is seen

Persequar: hinc quo nunc iter est tibi?" "Nil opus est te
Circumagi; quendam volo visere non tibi notum;
Trans Tiberim longe cubat is prope Caesaris hortos."
"Nil habeo quod agam et non sum piger; usque sequar te."
Demitto auriculas ut iniquae mentis asellus,
Cum gravius dorso subiit onus. Incipit ille:
"Si bene me novi non Viscum pluris amicum,
Non Varium facies; nam quis me scribere plures

18. *Trans Tiberim—cubat is*] 'Cubat' is generally taken to mean that his friend is lying sick, and I am inclined to think it can have no other meaning here. In other places where it occurs it might be supposed to derive this signification from the context. See Sat. ii. 3. 289:—

'Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit;"

and Epp. (ii. 2. 68):—

"—— cubat hic in colle Quirini
Hic extremo in Aventino, visendus uterque."

Plautus (Cas. Prol. 37):—

"—— servus qui in morbo cubat:
Immo hercle vero in lecto ne quid mentiar;"

and other places usually quoted for this meaning. But I see no other sense to give the word here that is supported by usage ("He lives above a mile of ground Beyond the Tiber," which is Francis's translation, is an unexampled meaning to give the word, but many have adopted it); and moreover it is likely Horace would invent his excuse by way of shaking off his companion. In Cic. Verr. (ii. 3. 23, where, see Mr. Long's note), 'cubaret' means no more than that the man was in bed. C. Julius Caesar had some pleasure-grounds, which he bequeathed to the Roman people, on the right bank of the Tiber. This would be a long way from the Sacra Via.

[21. *dorso subiit onus*] The last syllable of 'subiit' is generally said to be lengthened by the caesura: but the word may have been pronounced 'subyit.' The sense is when 'the ass is come under a load too heavy for his back.']

22. *non Viscum pluris amicum*] In the last Satire we have (v. 83) "Fuscus et haec utinam Viscorum laudet uterque;" at the supper of Nasidienus (S. ii. 8. 20) we have "Summus ego et prope me Viscus Thurinus, et infra Si memini Varius." On the present passage Acron and Comm. Cruq. say that Viscus was "disertus illius temporis homo," and some said he was a poet, and a friend of Horace. Porphyrion has here the name 'Fuscum' (or, as it appears in Ascensius' text twice over, 'Tuscum'), and says he was a distinguished writer of tragedies. Here he is associated with Varius, and in the latter of the above passages a Viscus also appears in Varius' company. In the former there are two Visci and a Fuscus, and Varius just above. All this creates some doubt as to the reading here. Aristius Fuscus was one of Horace's most intimate friends (C. i. 22, Introduction), and we meet with him below (v. 61) in a very humorous character. It is perhaps better to suppose one of the Visci to be meant here, for he plainly held them both among his best friends (S. i. 10. 83). As to Varius, see S. v. 40 n.

23. *quis me scribere plures aut citius*] The ignorant fellow here fastens upon the very faculty that Horace held in the greatest contempt. On Hermogenes, see S. i. 3. 129 n. The opportunity for interrupting the prater which Horace seized upon is not very apparent. Orelli and others say because he was determined not to listen to the praises of Hermogenes, whom he detested. Horace gets in a word, and, trying to resign himself to his fate, and to turn the conversation to topics too unmeaning to give a handle to the man's vanity, he asks him if his father and mother are alive: 'quis te salvo est opus' is only a formula of civility. The man, who has no feeling for any one but himself, answers with indifference that he has buried them all, which gives occasion for Horace to exclaim internally, he wishes he was dead too. What follows ('Felices,' &c.) I suppose we must understand as a quaint notion passing through Horace's own mind,—one of those pleasantries that sometimes rise up to mock men in despair. Certainly we are not to imagine that he is speaking

citius possit versus? quis membra movere
ius? Invideat quod et Hermogenes ego canto."
rpellandi locus hic erat: "Est tibi mater,
nati, quis te salvo est opus?"—"Haud mihi quisq
les composui."—Felices! nunc ego resto.
fice; namque instat fatum mihi triste Sabella
d puero cecinit divina mota anus urna:
c neque dira venena nec hosticus auferet ensis
laterum dolor aut tussis nec tarda podagra;
rulus hunc quando consumet cunque; loquaces
apiat vitet simul atque adoleverit aetas.
tum erat ad Vestae, quarta jam parte diei
terita, et casu tunc respondere vadato

ersecutor, for his behaviour and ence of any reply show that he

Invideat quod—canto] 'And my might make Hermogenes envy:' anto' is like Sallust's 'quae homi-t,' Cat. 2:] see C. iii. 16. 26 n.

onfice; namque instat] 'Confice,' me, finish me. It is a technical

Vesta was close to the 'pu (S. ii. 6. 35 n.), where the pr court. But that appears to the Forum, and this tem Nardini places in its imm bourhood the Basilica Juli centumviri held their courts, the praetor presided. Marti to them (vi. 38):—

Debebat, quod ni fecisset perdere litem.
"Si me amas," inquit, "paulum hic ades." "Inteream si
Aut valeo stare aut novi civilia jura;
Et propero quo scis." "Dubius sum quid faciam," inquit,
"Tene relinquam an rem." "Me sodes." "Non faciam" ille;
Et praecedere coepit. Ego ut contendere durum est
Cum victore sequor. "Maecenas quomodo tecum?"
Hinc repetit; "paucorum hominum et mentis bene sanae;

monium,' which was sometimes equal to the sum in dispute, sometimes only one-half. [Gaius, iv. 185, 186.] Orelli interprets 'litem' of the 'summa vademonii.' But it was rather the amount claimed by the plaintiff, as in certain actions it was the amount of damages assessed under a 'litis aestimatio.'

38. *Si me amas—hic ades*] "'Adesse' is a word of technical use, to accompany a person to court, there to give him your aid and advice" (Long on Cicero in Verr. ii. 2. 29. See also ii. 4. 36). 'Hic' shows they were within sight of the court to which the speaker points. His impudence is very amusing. ['Si me amas:' Ritter compares Virgil, Ecl. viii. 108, 'credimus, an qui amant.']

39. *Aut valeo stare*] Orelli and others take this as equivalent to 'adesse.' Comm. Cruq., whom Turnebus follows (l. xv. c. 18), says Horace intends to say he has not strength to stand about the court while this trial is going on, which is the meaning; and he knows nothing of the law; and besides, he adds, 'et propero quo scis,' which refers to his excuse in v. 18.

41. *Tene relinquam an rem*] Those commentators who are not aware that disjunctive questions may be put by 'ne—an' in oblique as well as in direct constructions, put a note of interrogation after 'rem.' But see Key's L. G., § 1423, b, and the example there quoted from Cicero:—"Quaero eum Brutine similem malis an Antoni." 'Res' is technically used here and elsewhere (in legal formulae) as an equivalent for 'lis.' It need not be considered unnatural that the intrusive fellow should hesitate between losing his cause and leaving the man he was tormenting. He had an object to gain which, if he could secure it, would (he might consider) be more than a compensation for the loss of the suit, and he was pretty sure Horace would never give him such an opportunity again.

42. *durum est*] Bentley and others after omit 'est,' which in some MSS. of good character does not appear. The Scholiasts, and all editions before Bentley have that word, which, as Orelli says, may have dropped out of the text from having been united with 'durum,' thus 'durumst.' The example Bentley quotes from Terence (Phorm. ii. 1. 8), "Etiam idne lex coëgit? Illud durum. Ego expediam: sine," is nothing to the purpose. This is a narrative, and a very different case, as any one will see. Horace's dismay at the loss of this promising opportunity may be imagined. He gives up the battle and resigns himself to his fate, while the man pursues his advantage, and brings in that which is the chief purpose of his intrusion. 'Hinc repetit:' 'he resumes the conversation with this.' He asks abruptly, "How do you and Maecenas get on together? a shrewd man, and doesn't make himself common. No man ever made a better use of his opportunities. Could you not introduce me to him? I should be very happy to play into your hands, and if I am not very much mistaken, we should soon push aside your rivals." Other interpretations have been given, and the sentences differently divided. 'Paucorum hominum' has the same meaning as in Terence (Eun. iii. 1. 18):—

"—— Immo sic homo est;
Perpaucorum hominum. *Gn.* Immo nullorum arbitror
Si tecum vivit."

[It may also mean 'a rare kind of man,' as 'unus multorum,' v. 71, means 'a common sort of man;' and this is perhaps the better interpretation.] 'Ferre secundas' and 'adjutor' are scenic terms, and are said the first of the δευτεραγωνίστης, the other of all the subordinate players. 'Hunc hominem' is the Greek τόνδ' ἄνδρα. 'Trudere' is a conventional term for introductions, and 'submovere' for the duty of the lictor in clearing the way (C. ii. 18, 10). ['Submosses:' this tense signifies, as Döderlein observes, 'you would have removed all your rivals out of the way, if you had only introduced me.']

o dexterius fortuna est usus. Haberes
num adjutorem posset qui ferre secundas,
hominem velles si tradere; dispeream ni
nosses omnes." "Non isto vivimus illic
tu rere modo; domus hac nec purior ulla est
magis his aliena malis; nil mi officit unquam
r hic aut est quia doctior; est locus uni
ue suus." "Magnum narras, vix credibile?" "
abet." "Accendis quare cupiam magis illi
imus esse." "Velis tantummodo: quae tua virtus,
gnabis; et est qui vinci possit, eoque
ciles aditus primos habet." "Haud mihi deero:
eribus servos corrumpam; non hodie si
usus fuero desistam; tempora quaeram,
rram in triviis, deducam. Nil sine magno
labore dedit mortalibus." Haec dum agit, ecce

n isto vivimus illic] We may the indignation with which Ho- ned to the insolence of his com- He represents himself throughout as one wanting in the self-pos-

cases are quite different, and t personal feeling expressed b than by 'vivitur.' All the old MSS. and editions have 'vivi ley also adopts, with bad tast

Fuscus Aristius occurrit, mihi carus et illum
Qui pulchre nosset. Consistimus. Unde venis? et
Quo tendis? rogat et respondet. Vellere coepi
Et prensare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare: meum jecur urere bilis.
"Certe nescio quid secreto velle loqui te
Aiebas mecum." "Memini bene, sed meliore
Tempore dicam; hodie tricesima sabbata: vin tu

61. *Fuscus Aristius*] See C. i. 22, Int. This is the most humorous part of the scene. Fuscus knows Horace's friend well by sight and character. He seizes the joke at once. They stop and begin with the usual questions. See S. ii. 4. 1, "Unde et quo Catius?" Virg. Ec. ix. 1, "Quo te, Moeri, pedes? an, quo via ducit, in urbem?" Fuscus goes on talking about nothing. Horace winks at him, twitches him by the toga, pulls him by the arm: to all which he gets no response; the arm seems not to feel, and the owner seems not to perceive, while all the time he sees the fun and laughs in his sleeve. Horace can bear it no longer. "I think you had something to say to me in private, had you not?" "True; I remember: but I'll take a better opportunity: don't you know what day it is?—the Jews' thirtieth Sabbath! You wouldn't think of offending those good people." "Pooh! I've no such scruples." "Ay, but I have: I don't profess to have your strength of mind. I go with the superstitious multitude, and dare not risk such an offence. You'll excuse me. Good morning!" And so another excellent opportunity of escape is lost.

62. *Qui pulchre nosset*] The meaning is, 'one who knew him well; but I am not aware of any passage that exactly corresponds with this. [If it were 'norat,' the meaning would be a plain affirmation that Fuscus knew the fellow well: but he means to say, Fuscus was the man to know him well. Comp. S. i. 7. 6, 'Durus homo atque odio qui posset vincere Regem.']

64. *Et prensare manu*] I prefer this to 'pressare,' which Orelli edits, referring 'vellere' to the 'toga.' Bentley reads 'prensare,' which appears in all the old editions, and was first altered by Lambinus. ['Male salsus:' 'showing his humour out of season.' Comp. S. i. 3. 45.]

69. *tricesima sabbata*] I do not find that it is made out on any authority that the Jews had any sabbath that they called the thirtieth, and I doubt the fact. The utter contempt with which the Romans, especially of Horace's class, looked upon the Jewish superstitions (as they counted them), is the essence of the joke in the text. That the Jews had a sabbath of course every body knew. That they had a sabbatical year and a year of jubilee no doubt was known to some, and that this came round every fifty years; also that they observed days and months and years with scrupulous exactness. Beyond this I should imagine Aristius Fuscus knew little or nothing of the Jews, except that they were a troublesome set of people, and lived by themselves on the other side of the Tiber, not far by the by from where the party were standing. 'Tricesima sabbata' I believe to be a mere extemporaneous invention made to cover his retreat and tantalize his unfortunate friend. Until some more definite account is given of the matter than any I have read, I shall venture to hold the above opinion. The plural σάββατα is commonly used by the writers of the New Testament for the sabbath day. The joke, however, would have little point if it were not the fact that there were at Rome superstitious people, especially women and persons of nervous habit and of the lower orders (S. ii. 3. 291 n.), who, being ready to be influenced by any superstition, were prepared to be frightened at the statements of the Jews, who were zealous in making proselytes (S. i. 4. 143), and no doubt terrified some by their representation of the curses denounced upon the transgressors of the sabbath. Ovid, advising a man how to get out of love, bids him above all things go away from his mistress, and let nothing stop him (Rem. Am. 219):

"Nec pluvias vites, nec te peregrina morentur
Sabbata, nec damnis Allia nota suis."

[Bentley has (v. 69) 'vis tu,' and refers to

tis Judaeis oppedere?" "Nulla mihi, inquam, igio est." "At mi; sum paulo infirmior, unus ltorum; ignosces; alias loquar." Huncine solem n nigrum surrexe mihi! Fugit improbus ac me cultro linquit. Casu venit obvius illi ersarius et: "Quo tu turpissime?" magna lamat voce; et "Licet antestari?" Ego vero oono auriculam. Rapit in jus; clamor utrinque; lique concursus. Sic me servavit Apollo.

92. 'Vin tu,' that is 'visne tu,' surely you will not.']

Huncine solem tam nigrum surrexe] ne' is compounded of the pronoun, onstrative enclitic 'ce' (for 'ecce,' '), and the interrogative enclitic Key's L. G. 293). As to 'surrexe,' i. 5. 79; and Terence (Ad. iv. 2. Non tu eum rus hinc modo Probas?"

Casu venit obvius illi adversarius] er this 'adversarius' is the same who was plaintiff in the action eferred to has been questioned. The urns on the expression 'rapit in jus' 'In jus vocare' is a technical ex-

the courts. The above will be f stated in Mr. Long's note refer 36, where the inconsistency betw views and his quotations from also shown.

76. *Licet antestari*] This w the calling a bystander to witne was nothing illegal in the con plaintiff in such a case as the that the defendant had resiste force was necessary. The pro touching the ear of the person timony was asked, who could pelled to be a witness, but af consented he was bound to appe evidence if required. Horace

[redacted]

SATIRE X.

The line of self-defence Horace took in the fourth Satire (see Introduction, and v. 6 n.), led him into a criticism of Lucilius, which gave a fresh handle to his adversaries, who professed an admiration for that poet, but admired him for his worse faults of taste, and especially for his combination of Greek words with his mother tongue,—a practice the affectation of which no one would more instinctively feel and condemn than Horace. The occasion did not give scope for much good writing, and the Satire has little merit as a composition. Somebody wishing to try his skill in imitating Horace, prefixed to this poem the following verses, which are generally, though not universally, allowed to be spurious, but they appear in some good MSS. Franke (F. H. p. 107) says they are genuine. They are discussed in an Excursus by Orelli, and in a paper by Jacobs (Lect. Ven. xi.):—

"Lucili, quam sis mendosus, teste Catone
Defensore tuo, pervincam, qui male factos
Emendare parat versus; hoc lenius ille
Est quo vir melior, longe subtilior illo,
Qui multum puer et loris et funibus udis
Exhortatus, ut esset opem qui ferre poëtis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc;"

ARGUMENT.

Well, I said that Lucilius' verses were rough. And who can deny it? But I gave him credit at the same time for his great wit. If allowing this I must allow him every thing, the farces of Laberius I must call poems of great beauty. It is not enough to raise a laugh, though that has its merit; there should be terseness and variety, going from grave to gay, from the severe orator or the keen satirist to the polished wit. A mixture of humour and severity is the way to settle grave questions. This was the ground of the old comedians, whom Hermogenes and his mincing tribe never read a word of.

"Oh! but Lucilius was great in the blending of Greek words with our own." Blockheads! Is that a great thing which Pitholeon can do? "But a language compounded of the two is surely so much sweeter, like mixing Chian and Falernian wines." Now I ask you, would you apply that rule to the language of the Forum? And while our great advocates are working out their speeches with much labour in the best possible Latin, would you mix up yours with Greek? When I once thought of writing Greek verses the shade of Romulus appeared to me by night, and bade me rather carry faggots to the forest. So while Alpinus is murdering heroes in bombast, I stick to my unambitious trifles. Fundanius may write comedy, as he does better than any man living; Pollio may write tragedy; Varius bold epics; Virgil bucolics; my strength lies in that style in which Varro and others have failed, though I am not equal to Lucilius who invented it. I have no wish to rob him of the crown that is his due.

But I said the flow of his verse was that of a muddy stream, carrying with it more faults than beauties. Well, do you never find a blot even in Homer, with all your learning? Did not Lucilius find faults in Accius and in Ennius? Why may not I in-

whether it was from the nature of his mind or of his subject that Lu
y verses, such as any one would write who thought more of qu
y, like Cassius whose books were burnt on his own funeral pile?
wit and eloquence you please, yet if he had lived till now he woul
much that he wrote, and taken more pains than he did.
ish to write well, correct what you write, and look for the approval
ude but of the few. You are not ambitious surely of your verses be
ap schools. If you are, I am not. I look for the applause of bet
to be put out by the abuse of a vulgar rabble? Let my nob
d and loving friends be pleased and I want no more. Dem
ius may go and whine to their pupils. And so, boy, let this be my
m all.

EMPE incomposito dixi pede currere versus
ucili. Quis tam Lucili fautor inepte est
t non hoc fateatur? At idem quod sale multo
rbem defricuit charta laudatur eadem.
ec tamen hoc tribuens dederim quoque cetera; nam
t Laberi mimos ut pulchra poëmata mirer.

empe] See the Introduction. The
mpe' concedes, as a Scholiast says.
confirms. Compare S. ii. 3. 207;
'Nempe,' it is supposed, may be
form of 'namque' (S. i. 5. 101).]

tation was gradually supersed
mim', which came to be in gr
This appears to have been the
Roman conception of the D
though the name is derived from

Ergo non satis est risu diducere rictum
Auditoris; et est quaedam tamen hic quoque virtus.
Est brevitate opus, ut currat sententia neu se
Impediat verbis lassas onerantibus aures;
Et sermone opus est modo tristi saepe jocoso,
Defendente vicem modo rhetoris atque poëtae,
Interdum urbani, parcentis viribus atque
Extenuantis eas consulto. Ridiculum acri
Fortius et melius magnas plerumque secat res.
Illi scripta quibus comoedia prisca viris est
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit neque simius iste

ıen Schlegel therefore (Drama, Lect. .) and others say that Horace speaks paragingly of Laberius' mimes, and w inferences from this fact adverse to own judgment, they appear to me to take the meaning of this passage. He es Laberius as much praise as he gives cilius, and though that is qualified ise, the nature of the compositions he ployed himself on rendered this unavoid-e. There can be no doubt that his wit ıld have adorned a higher sphere of ting, if he had selected it. Cicero, ting to Cornificius (ad Fam. xii. 18) s, 'Equidem sic jam obdurui ut ludis esaris nostri animo aequissimo viderem Plancum, audirem Laberii et Publii mata,' which may imply that he had a at dislike to the mimes of Laberius and blius Syrus, and he may very well be posed to have been displeased at the aracter of the plays, while he may have preciated the abilities of the authors.

7. *rictum*] 'Rictum' and 'rictus' tain the root of 'ringi' (Epp. ii. 2. 3). Cicero (Verr. ii. 4. 43) uses 'ric-n' for the mouth, where he is speaking a statue.]

). *Est brevitate opus*] The want of s quality in Lucilius he condemns in 4. 9 sqq. 'Tristi' signifies 'serious.' efendente vicem,' supporting the part, e 'fungar vice cotis' (A. P. 304), and toris partes chorus officiumque virile fendat' (v. 193). On 'modo,' see S. i. 12. The combination Horace com-nds is that of the orator sternly or ively rebuking vice, of the humorous irist (poetae) broadly ridiculing it, and the polished wit who, instead of throw-; himself with all his strength upon his tim, substitutes sarcasm for invective, l lets his power be rather felt than seen. Of these three the gravity of stern reproof Horace estimates lowest, saying that ridi-cule generally settles questions of however grave importance better and more deci-sively than severity. 'Secare' is used in the sense of 'decidere' in Epp. i. 16. 42: "Quo multae magnaeque secantur judice lites." Cicero (de Or. ii. 58) says, "Est plane oratoris movere risum—maxime quod tristitiam ac severitatem mitigat et relaxat odiosasque res saepe quas argu-mentis dilui non facile est joco risuque dissolvit."

16. *Illi scripta quibus*] See S. i. 4. 2 n. 'Hoc stabant,' 'stood on this ground,' as 'hinc pendet,' S. 4. 6. ['Stabant:' this word is used to signify a dramatic piece which pleases. Comp. Terence, Phormio, Prol. 9; Horace, Epp. ii. i. 176. Orelli.]

18. *Hermogenes*] See S. i. 3. 129 n. 'Simius iste' is said by the Scholiasts, with every probability, to mean Demetrius, whom we meet with below (v. 79) as an abuser of Horace and (v. 90) as a trainer of 'mimae,' like Hermogenes with whom he is associated. The Scholiasts say he was called an ape because of the shortness of his stature and the deformity of his person. It may be doubted whether that idea was not derived from Aristophanes' description of Cleigenes, Ran. 708, ὁ πίθη-κός γ' οὗτος Κλειγένης ὁ μικρός. His only skill was to sing the love songs of Calvus and Catullus (and to imitate them, Acron adds, probably at a guess). Horace hav-ing mentioned the great masters of Greek comedy, cannot help stepping out of his way to aim a blow at these pitiful persons, Hermogenes and his ape. It has been rightly observed that Horace does not mean to disparage the two favourite poets and sworn friends, Calvus and Catullus, but merely to show that it required a more

il praeter Calvum et doctus cantare Catullum.
At magnum fecit quod verbis Graeca Latinis
liscuit." O seri studiorum! quine putetis
ifficile et mirum Rhodio quod Pitholeonti
ontigit? "At sermo lingua concinnus utraque
uavior, ut Chio nota si commixta Falerni est."
um versus facias, te ipsum percontor, an et cum
ura tibi peragenda rei sit causa Petilli?
cilicet oblitus patriaeque patrisque, Latine

taste than Hermogenes or Deme-ssessed to appreciate or even to h writers as Aristophanes and his, for whom he had an unbounded ion. It might be supposed that intends to express a poor opinion s and Catullus: but I cannot see a man were to say of a modern coxcomb who could do nothing han please a circle of ladies with a song and agreeable voice, that he ng Moore's ballads from beginning but could not understand a line of are, therefore he was disparaging aceful song-writer, between whom kspeare there can be no compari-

epigrams, in which he mixed words with the Latin. Torrent opinion, and Bentley and Weich Lat. Rel. p. 333) of the same person meant is a freedman of lius, whose name he bore (M. Pitholaus), of whom Suetonius, of C. Julius Caesar (c. 75), say attacked Caesar in some ver verses, but that Caesar took it temper. His name was Pitho Horace might change that t without violating the Greek Τιμόλαος and Τιμόλεων, Μενέ Μενέλεως, &c., are different for same name. There is some pro

[redacted]

Cum Pedius causas exsudet Poplicola atque
Corvinus, patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atque ego cum Graecos facerem natus mare citra
Versiculos, vetuit me tali voce Quirinus
Post mediam noctem visus cum somnia vera:
"In silvam non ligna feras insanius ac si
Magnas Graecorum malis implere catervas."
Turgidus Alpinus jugulat dum Memnona, dumque

elaborating their speeches in their pure mother tongue,—would you, I say, prefer mixing up a foreign jargon with your native language, like a double-tongued man of Canusium?" He puts the composition of verses, on such themes as Lucilius chose, on a par with the gravity of forensic speaking, and asks why if the man would not apply the rule to the latter he should do so to the former. [The MSS. authority for 'Latini' is better than that for 'Latine.' Assuming then 'patris Latini' to be the right reading, we must choose between the MSS. reading 'oblitus' and the conjecture 'oblitos.' Now if we first omit 'cum Pedius—Corvinus,' the sense is, 'would you forgetting your country and your Latin father rather choose to mix foreign with native words?' and the connexion between 'oblitus' and 'malis' is clear. The difficulty is in 'cum Pedius—Corvinus.' When Horace says 'though they sweat over their cases,' we must suppose that it is implied that they talk pure Latin. If we read 'oblitos,' then we have the construction 'oblitos—intermiscere—malis,' and Pedius and Corvinus, to whom 'oblitos' refers, are introduced by a 'cum.' Such a construction is absurd, and the emendation 'oblitos' manifestly spoils the sentence. Whether 'patris Latini' means a 'Latin father' or old Latinus, the father-in-law of Aeneas is immaterial.]

28. *Cum Pedius causas*] It is doubted whether Poplicola should be taken with Pedius or Corvinus. The son or grandson of Julia, sister of C. Julius Caesar, was Q. Pedius, who died in the year of his consulship, A.U.C. 711. This Pedius, therefore, could not have been the orator of the text. He had a son, of whom history says nothing, but that he was the father of Q. Pedius, who was born dumb, and having been taught painting through the means of Messalla Corvinus his kinsman, became eminent as an artist. These are all the Pedii of this age that we know of; and if any of these was the orator, it must have been the son of the first Q. Pedius, and either grandson or great grandson of Julia. His family were connected by marriage with the Messallae, but there is no record of the cognomen Poplicola belonging to any of them. Neither is there any reason that I know of to suppose it was borne by Messalla Corvinus, to whom Horace here alludes. (See C. iii. 21, Int.). He had a brother by adoption named Gellius Poplicola, and it was a cognomen of the Valeria gens, to which Messalla belonged, but he is never so called himself. Acron takes Poplicola with Pedius, and says he and Messalla were brothers. Orelli says that Q. Pedius, the father of the dumb painter, adopted a brother of Messalla, whence he was named Pedius. Estré takes Poplicola with Corvinus, as in S. 5. 27, "Maecenas, optimus atque Cocceius;" and below, v. 82, "Octavius, optimus atque Fuscus." In respect to Messalla's religious reverence for his mother tongue, the Scholiasts write (the words are those of Comm. Cruq., but Porph. tells the same story), "a Graecis vocabulis ita abhorruerunt ut Messalla σχοινοβάτην Latino 'funambulum' reddiderit, ex Terentio in Hecyra, ubi ait, Funambuli eodem accessit expectatio;" which Estré interprets thus; that in the place in question (Hecyra, Prol. v. 26) Terence wrote originally, "Schoenobatae eodem accessit expectatio," and that Messalla substituted the word 'funambuli,' which was retained in all the subsequent copies. Quintilian describes Messalla (x. 1. 113) as "orator nitidus et candidus et quodammodo prae se ferens in dicendo nobilitatem suam." And Horace speaks again of his eloquence, A. P. 370. His intimacy with Horace began in Brutus' army, and continued unbroken till Horace's death.

30. *Canusini more bilinguis*] See S. i. 5. 91 n.

36. *Turgidus Alpinus*] See Excursus.

)efingit Rheni luteum caput, haec ego ludo,
Quae neque in aede sonent certantia judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes Davoque Chremeta
Eludente senem comis garrire libellos
Unus vivorum, Fundani; Pollio regum

Quae neque in aede sonent] Sp. s (Metius the Scholiasts call him) was the lord-chamberlain of that nd licensed plays before they were It appears from a letter of Cicero to (Ad Fam. vii. 1) that he was ap- to that duty by Cn. Pompeius, on ning of his theatre, A.U.C. 699. He tioned again in the Ars Poetica 7), though it is not certain from ssage that he still retained these The 'aedes,' Comm. Cruq. says, Aedes Apollinis seu Musarum," and y on Epp. ii. 2. 92, says it was the library attached to the Pala- mple of Apollo, or the temple 'Herculis Musarum,' rebuilt by the step-father of Augustus, and rom him 'Porticus Philippi.' But the temple was not built till the autumn c. 726 (C. i. 31, Int.). The latter

letters, Weichert (Poet. Lat. p. conjectures he may have bee danius, an eques who, we are i the author of the Bellum H (c. 11) deserted Cn. Pompeius, over to C. Caesar. But this is good argument. He is ment Pollio, because the one wrote and the other tragedies. Fund narrator of the scene in S. ii. 8, of Nasidienus. I think it prob exaggerated his merits as well out of affection for the men. A see C. ii. 1, Int., and v. 10 n. political greatness might easily eyes of his contemporaries as value of his poetical works," is opinion (Drama, Lect. xv.); an that though "we cannot exact the extent of our loss (in the the Augustan age) to all appe

Facta canit pede ter percusso; forte epos acer
Ut nemo Varius ducit; molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor, neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
Plura quidem tollenda relinquendis. Age, quaeso,
Tu nihil in magno doctus reprehendis Homero?
Nil comis tragici mutat Lucilius Acci?

temporaries with poets of the first rank. Certainly his Eclogues do not deserve a higher place than is due to polished versification, and will bear no comparison with the Idylls of Theocritus. — 'Facetum' signifies 'elegant,' as in a coxcomb it would be called 'fine,' S. i. 2. 26. [Quintilian (vi. 3. 20) says of 'facetum:' 'Decoris hanc magis et excultae cujusdam elegantiae appellationem puto.']

46. *Varrone Atacino*] Jerome (in Euseb. Chron. Olymp. 174. 3, A.U.C. 672) says "P. Terentius Varro vico Atace in provincia Narbonensi nascitur qui postea xxxv annum agens Graecas literas cum summo studio didicit." (See Clinton, F. H. sub an.) He was called Atacinus, whether from a district or, as the Scholiasts say, a river of Gallia Narbonensis (the district is not named, but there is a river Atax, the Aude), to distinguish him from M. Terentius Varro, who is sometimes called Reatinus. His attempts at satire, in which Horace says that he had failed, are nowhere noticed but here. Comm. Cruq. thus paraphrases Horace's words: "Hoc erat quod ego melius possem scribere quam Varro Atacinus et alii multi, qui conati sunt scribere Satyras quas non satis laudabiliter ediderant." Porphyrion explains 'quibusdam aliis' to mean Ennius and Pacuvius, which is very improbable. As we should not have known that Varro was a satirist, if Horace had not mentioned it, so we may suppose there are others even among the poets whose names have come down to us with credit, and many we have not heard of, who wrote in this style and made nothing of it. Estré mentions Saevius Nicanor and Lenaeus, from Suetonius de Illust. Grammat. c. 5 and 15; and L. Albutius from Varro de Re Rust. iii. 2. 17. (Addenda, p. 588.) [M. Terentius Varro wrote four books of Satirae. Ritschelii Comment. 'die Schriftstellerei des M. Terentius Varro,' Bonnae 1847. Ritter.]

50. *At dixi, &c.*] See S. i. 4. 11.—[Ritter writes 'dixti' on his own authority, and defends it thus: 'per totam eclogam adversus Horatium pugnat interlocutor.' He adds truly '*at* in Satiris ponit Horatius, quotiens aut adversarium inducit aut ipse quae opposita sunt refutare aggreditur, non ubi ad novam rem ipse transitum facturus est.' But this remark contains the answer to his 'dixti,' for 'At dixi' means, 'I said, as you will say, &c.:' and the alteration is useless.]

53. *Nil comis tragici mutat Lucilius Acci?*] 'Comis' is usually taken ironically. I think it is more in accordance with Horace's temper and the purpose of this Satire, which is conciliatory, to take it literally as Orelli does, referring to the description in S. ii. 1. 30, &c. (see below, v. 65). Accius was born B.C. 170, and was a writer of tragedies, chiefly from the Greek, but some 'praetextatae.' Cicero calls him "gravis et ingeniosus poëta" (pro Planc. c. 24), "summus poëta" (pro Sestio, c. 56). Quintilian's judgment will be found in the note on Epp. ii. 1. 56. Horace speaks elsewhere (A. P. 258) of "Acci nobilibus trimetris," where, as in the above Epistle, he is referring more to the popular judgment than giving his own. Gellius (xiii. 2) relates how Accius read to Pacuvius one of his early productions (Atreus, a tragedy), and that the old man said, "sonora quidem esse quae scripsisset et grandia; sed videri ea tamen sibi duriora paullum et acerbiora." Accius acknowledged it was so, but hoped that what was hard and harsh in him would be mellowed by time. Gellius finishes his account of Roman authors (xvii. 21) with "Q. Ennius et juxta Caecilius et Terentius ac subinde et Pacuvius, et Pacuvio jam sene Accius, clariorque tunc in poëmatis eorum obtrec-

... tantum contentus, amet
Ante cibum versus, totidem cc
Quale fuit Cassi rapido fervent
Ingenium, capsis quem fama e
Ambustum propriis? Fuerit
Comis et urbanus, fuerit limati
Quam rudis et Graecis intacti

tandis Lucilius fuit." Porphyrion has a note about Lucilius: "facit autem hoc cum alias tum in tertio libro et nono et decimo Satirarum." ['Nil mutat,' 'does he change nothing?' is supposed to mean 'does he find fault with nothing in the writings of Accius?' Doederlein thinks that 'mutat' may mean that Lucilius parodied some of Accius' bombast.]

55. *non ut majore reprensis*] "Quando de se loquitur non sic dicit quasi melior sit illis poëtis," which interpretation of Acron's—the true one no doubt—I give because some editors, including Doering and Heindorf and [Doederlein], make another question of this verse, and translate it thus: "When he speaks of himself, is it not as of one superior to those he finds fault with?"—which is contrary to the spirit of the passage altogether. Horace seeks in Lucilius a precedent, not for commending himself, but only for noticing in a fair spirit of criticism the poets that have gone before him.

59. *ac si quis*] Orelli limits this use of 'ac' after words of comparison to the poets; but it is also employed in prose. (See S. i. 1. 46 n.) Horace says he is at liberty to inquire whether it is not a natural consequence of Lucilius' temperament, and the ...

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Quamque poëtarum seniorum turba; sed ille,
Si foret hoc nostrum fato dilatus in aevum,
Detereret sibi multa, recideret omne quod ultra
Perfectum traheretur, et in versu faciendo
Saepe caput scaberet vivos et roderet ungues.
Saepe stilum vertas iterum quae digna legi sint
Scripturus, neque te ut miretur turba labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis?

think that the 'rudis carminis auctor' is some earlier poet than Lucilius, whoever he may be. It is also doubtful who are the poets whom Horace alludes to in 'poetarum seniorum turba.' Some suppose them to be all the poets from Livius to Lucilius: but Horace could not properly name these writers a 'turba,' and he appears to mean some very early writers, whose names are unknown to us. On the other hand it is in favour of Macleane's interpretation, that 'Graecis intacti carminis auctor' seems to be an allusion to Roman satire, of which Lucilius is named the father.] Horace means to say that Lucilius, from the novelty of his style, may possibly be judged unfairly, and may possess more beauties and even elegancies than are allowed him; but still there can be no doubt, if he had lived to that time, he would have corrected many expressions and gone to a good deal of trouble in polishing his verses. The commentators have given a variety of interpretations from the Scholiasts downwards, which Orelli has collected. The above agrees with Heindorf's explanation, and is the substance of a paper on the subject by C. F. Hermann, which Orelli quotes with approbation.

The MSS. and editions vary between 'dilatus' and 'delatus,' 'dilapsus' and 'delapsus.' The first is more generally adopted. It means properly 'deferred,' had his birth been put off till now. 'Delatus' would mean, had his life been continued, brought down to the present time.

[69. *Detereret*] A metaphor derived from the file (lima); 'recideret,' a metaphor from the surgeon's knife ('immedicabile vulnus ense recidendum,' Ovid. Met. i. 190). 'Ultra perfectum,' that which is in excess, and therefore spoils a thing. 'Traheretur,' drawn out, and therefore feeble—'roderet ungues:' comp. Persius, i. i. 106; v. 162.]

72. *Saepe stilum vertas*] 'Stilum vertere' was the phrase for erasing what had been written, one end of the iron pen (stilus) being broad for the purpose of obliterating the letters made upon the wax tablet by the sharp end, which they called 'acumen.' [Cic. de Or. i. c. 33. Comp. Cic. Verr. ii. 2. 41.]

75. *Vilibus in ludis*] Such schools as Flavius' perhaps, if poetry was ever taught there, or in those cheap schools in the back streets mentioned in Epp. i. 20. 18. The word 'dictari' refers to the practice of the teacher reading out a passage for the pupil to repeat after him, one of the earliest steps in education being accurate pronunciation. This is what Macrobius means when speaking of Virgil he asks, "nunc quia cum Marone nobis negotium est, respondeas volo utrum poëtae hujus opera instituendis tantum pueris idonea judices, an alia illis altiora inesse fatearis. Videris enim mihi ita adhuc Vergilianos habere versus qualiter eos pueri magistris praelegentibus canebamus" (Saturn. i. 24). See also Martial 1. 36:

" Versus scribere me parum severos,
Nec quos praelegat in schola magister,
Corneli, quereris."

Orelli explains 'dictari' here of the boy repeating what he has learnt, and in Epp. ii. 1. 71, where it is obviously said of the teacher, he explains it of his repeating the words to be taken down by the scholar and then got by heart. Comm. Cruq. and many of the editors understand it here of the master. The words 'canere,' 'cantare,' which are frequently applied to the recitation of the pupil, show that the modulation of the voice was a primary consideration in teaching. To help this I have no doubt was one principal purpose of the master's reciting to his scholars, which was done quite at the beginning, and probably before the boys could write; whence Horace says (Epp. ii. 1. 126), "Os tenerum pueri balbumque poëta figurat." It was a good preparation for their subsequent training under the teacher of rhetoric.

on ego ; nam satis est equitem mihi plaudere, ut au
ontemptis aliis explosa Arbuscula dixit.
Ien moveat cimex Pantilius, aut cruciet quod
ellicet absentem Demetrius, aut quod ineptus
annius Hermogenis laedat conviva Tigelli ?
lotius et Varius, Maecenas Virgiliusque,
algius et probet haec Octavius, optimus atque
uscus et haec utinam Viscorum laudet uterque.
mbitione relegata te dicere possum,
ollio, te, Messalla, tuo cum fratre, simulque
os, Bibule et Servi, simul his te, candide Furni,

rplosa Arbuscula] This actress n mentioned before S. i. 2. 2 n. . ad Att. iv. 15, 6, written B.C. 54. la was therefore not on the stage As she, when she was hissed off re, said she cared nothing for the he spectators, and was satisfied if sed the front benches (the equites), ce says he only wishes to be read better sort of schools, where that people sent their sons.

cimex Pantilius] Comm. Cruq. nomen est vilis poëtae et malevo- which is only gathered from the

binus. Heindorf interprets by 'vanity.' As 'ambitio' n ing of favour and good opi either mean seeking the favo or the good opinion of the m ing an intimacy with this gre that would be vanity.]

85. *tuo cum fratre*] Accor this was Gellius Poplicola, M ther by adoption. He was and Cassius in Asia Minor; before the battle of Philipp M. Antonius, and he comman wing of his army at Actium.

Complures alios, doctos ego quos et amicos
Prudens praetereo; quibus haec, sunt qualiacunque,
Arridere velim, doliturus si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

ıld not have been in the battle of Phi-ıpi (B.C. 42), for he was a little child in :. 48, if Plutarch's story is true. The SS. have 'Bibuli.' 'Bibule' was sug-sted by Muretus and accepted by N. einsius and Bentley. As 'Servi' cannot a contracted plural of 'Servii' (Bentley), e conjecture 'Bibule' seems probable, for orace would hardly join a singular and plural together here.] In the notice Servius Sulpicius Rufus, the distin-iished lawyer and friend of Cicero, in the ict. Biog., it is said that he left a son med Servius. This son may be the per-n Horace refers to. Cicero says of him a letter to the father, "Cum tuo Servio cundissimo conjunctissime vivo, mag-mque quum ex ingenio ejus tum ex vir-te et probitate voluptatem capio" (ad m. xiii. 27. See also iv. 3 and 4, where cero speaks of his great literary attain-ents, and Phil. ix. 3, 4, 5, where his grief r his father's death, A.U.C. 711, is earn-tly dwelt upon). Furnius was also the n of a friend and correspondent of Cicero, d was a favourite with Augustus. ortly after the battle of Actium he got igustus to take his father, who had fol-wed M. Antonius, into favour, and his atitude on that occasion is recorded by neca, de Benef. ii. 25. His words show least that he was no mean courtier: Hanc unam, Caesar, habeo injuriam m; effecisti ut viverem et morerer in-atus." Comm. Cruq. says of him, "his-riarum fide et elegantia claruit." ['Si-il his:' 'together with these.']

91. *Discipularum inter jubeo plorare thedras*] Their pupils were chiefly imae' (see S. 2. 2 n.), but some ladies birth at this time learnt singing of professors, and it was not counted much to their praise. 'Jubeo plorare' corresponds to the Greek οἰμώζειν κελεύω, so common in Aristophanes; but Baxter for once has succeeded in finding a real διλογία in 'plorare,' which represents not only the above proverbial expression, but the drawling of the singing master teaching his pupils sentimental or melancholy songs. 'Cathedra' is an easy chair used chiefly by women. [Wieland suggests that 'discipularum' contains a foul insinuation against the male pupils of these music men.]

92. *I, puer*] Porphyrion explains this in the following way, "eleganter, quasi hoc ex tempore dixerit, praecipit puero ut in librum suum illud conferat, ne pereat tam opportunum et congruens in modulatores dictum." Authors had slaves, called 'pueri a studiis,' or generally 'librarii,' to whom they dictated. See S. 4. 10. Epp. i. 10. 49. The notion of this Scholiast is, that Horace extemporized this anathema against Demetrius and Tigellius, and then told his amanuensis to go before he forgot it and add it to the Satire as his 'subscriptio;' which in letters was the word 'vale,' or something civil of that sort. This interpretation may be admitted without disturbing the notion that 'libellus' signifies the whole book including these ten Satires, though it might equally suit the present one. See Pers. i. 120. I think 'subscribe' has the meaning above given, and am inclined to take 'libello' for the Satire, not the book, which Orelli and Dillenbr. take it to mean, following Bentley, who takes that meaning for granted. The editors are divided; Heindorf, Gesner, Doering, take it as I do, and so does Kirchner, Qu. Hor. p. 187.

EXCURSUS

ON VER. 36.

TURGIDUS ALPINUS.

On this Acron says, "Vivalium quendam poëtam Gallum tangit," which Comm. uq. repeats, though his editor changes 'Vivalium' into 'rivalem.' Porphyrion ites, "Cornelius Alpinus Memnona hexametris versibus descripsit." From which

ruquius has inferred that Horace alludes to C. Cornelius Gallus,
all Horace's friends, and of Virgil in particular (Ecl. x.). No op
robable than this. Out of the word 'Vivalium' (evidently corrup
tley has conjectured, with some appearance of probability, tha
is the person referred to. This poet, who was born at Cremon
on F. H. sub an.), is mentioned with respect by Quintilian (x.
ith Catullus and Horace as a satirist. But Quintilian also quote
pprobation the verse of this same person imitated by Horace in
r hibernas cana nive conspuit Alpes." The affectation noticed i
inued perhaps in others that followed, may account for Furius'
n probably by his contemporaries generally and therefore suffici
ize him by. Some think he is so called from his birthplace, from
'Gallum poëtam:' others because he wrote a poem (πραγματεία t
Caesar's Gallic war, from which the above verse is taken. Be
of these three reasons, and I agree with him. The epithet 'turg
rson, and is explained by the description given of him in the
tentus omaso." He is said to have murdered Memnon, and it is g
refers to a translation he is supposed to have made of the Aethic
of the cyclic poets, in which Memnon was one of the principal her
that he wrote a tragedy with this title, to which notion the fo
probability. Horace says that Furius, like some rude artists,
Rhenus with a head of clay, referring to the statues by which
s were represented, and to some description this poet had given o
hine, probably in the above poem on the Gallic war. There is a
ation of Rhenus on a medal of Drusus, in Oiselius' Thesaurus, Pl
rs as a majestic figure, reclining with his left arm resting on his

Q. HORATII FLACCI

SATIRARUM

LIBER SECUNDUS.

SATIRE I.

C. Trebatius Testa was a jurisconsult of eminence and a man of honour. [He was intimate with Cicero, who wrote for him a letter of recommendation to C. Caesar during the Gallic war, and corresponded with Trebatius while he was with Caesar in Gallia (ad Fam. vii. 5—18).] He was also in the confidence of Augustus, who consulted him on legal matters [Dig. i. 2. 2 § 45; Inst. ii. 25.] Horace seems to have been well acquainted with him, though he was many years younger than Trebatius, and it is said that he was dead when this Satire was written. I am inclined to doubt this, for though it is possible Horace may have used the old man's name even if he was dead, it is more natural to suppose that he did so when he was alive. The Satire is placed by some chronologists after all the others of the second book. Franke argues from the allusion in v. 15 to the Parthians, that it must have been written in A.U.C. 724, when, after the battle of Actium, Augustus was in Asia settling the affairs of the East (C. i. 26, Int.). I think this is a weak foundation for his assumption. As I have said before, the conquest of the Parthians was a subject the Romans of this period had continually before them, and to allude to the wounds of the Parthian prostrate on the field of battle ("aut labentis equo describat vulnera Parthi") would have been more natural at almost any time than when Augustus was carrying on peaceful negotiations with that people, without any immediate intention or prospect of coming to blows with them. That the Satire was written after the eighth of the first book is plain, because a verse is repeated from that Satire in this (v. 22). Horace writes however as if he were just beginning his career (v. 60), full of the impulses of youth, and resisting the superior wisdom of his elder. As this is done only to keep up a little humour in the scene, no particular inference as to time can be drawn from it. Because Caesar is called 'invictus' (v. 11), Kirchner supposes the Satire could not have been written till after the death of M. Antonius and the final establishment of Augustus' power. He therefore assumes the date A.U.C. 726, which I believe to be much too late.

Horace pretends to lay before the old lawyer a case for his opinion, and asks what he had better do to meet the malevolence of his enemies. Trebatius advises him to cease from writing, which Horace says is impossible. He was born to write, and must do it. He has no capacity for heroic subjects, and has a passion for imitating Lucilius, whom he pays a graceful compliment by the way. Trebatius warns him that he runs the risk of being frozen to death by his great friends, or of legal penalties for it. But trusting in the goodness of his cause Horace sets these dangers at defiance, and resolves to indulge his inclination. It is not easy to suppose that a satire written in this strain was quite the last that Horace composed; and it might be supposed, not

ably, that it followed at no great distance of time the eighth of t
ich Trebatius quotes and not from any in the second book, fr
easily and more naturally have quoted if they had been written
hey were published as soon as written, and not for the first tir
ected in books, is sufficiently evident.

ARGUMENT.

n think my satire too severe, others think it wants power. Tell n
am I to do?
iet.
ot write at all?
ny advice.
tainly it would be better; but I can get no rest.
and swim the Tiber, or drink freely over-night; or, if you must
's renown, and you will get your reward.
her, I have no strength for that: the battle-field is not a fit th

may write of his virtues and his fortitude, as Lucilius wrote of S
when opportunity offers. But Caesar is only to be approached
Stroke him clumsily and like a spirited horse he kicks.
much better is this than to libel buffoons and prodigals, and so m
ry body.
n I to do? Every man has his taste, and mine is to string wor
us did. He trusted all his secret thoughts to his books: in prosp
e made them his friends; so that there you see the man's life dr

Composui pars esse putat, similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam praescribe." "Quiescas." "Ne faciam, inquis,
Omnino versus?" "Aio." "Peream male si non
Optimum erat: verum nequeo dormire." "Ter uncti
Transnanto Tiberim somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
Praemia laturus." "Cupidum, pater optime, vires
Deficiunt: neque enim quivis horrentia pilis
Agmina nec fracta pereuntes cuspide Gallos

strings of a lyre or a bow. Horace says he is charged with carrying his work, or straining it, beyond the licence properly allowed to satire, and that is all. The notion of a metaphor taken from Orelli's source would lead to confusion in respect to the next word 'nervis,' which might be supposed to be taken from the same idea. It merely means 'nerve,' 'vigour.' See S. i. 10. 53 n. As to 'deduci,' see S. i. 10. 44 n.

7. *Optimum erat*] Here as below (v. 16) the imperfect indicative is used where the subjunctive might be expected. The Greeks in similar cases sometimes used the imperfect indicative without ἄν, where the usual construction required that word.

— *Ter uncti transnanto Tiberim*] See S. i. 6. 122 n. The language is a little in the style of a 'lex.' 'Sub noctem' means at nightfall. See Epod. ii. 44 n. S. ii. 7. 109. Epp. ii. 2. 169. It appears from Cicero's letters to Trebatius that he was a great swimmer; and Cicero describes himself as having gone home from his house one night "bene potus seroque" (ad Fam. vii. 22). [Ritter connects 'ter' with 'uncti,' and he supposes this triple anointing to be 'ante cursum, luctationem, disci jactum.' He shows that a man who swam the Tiber from the Campus Martius would be forced by the stream to land much lower down on the Tuscan side, and if he swam back he would land on the inhabited bank of the city, 'ubi nemo natantem tulisset.' This is a good argument against swimming the Tiber even once. Ritter relies on the order of the words as evidence for his interpretation, but this argument is inconclusive in the case of Horace's Satires. 'Ter,' 'three times' is, as Krüger says, a kind of magical number.]

10. *rapit*] Bentley, with no authority worth consideration, substitutes 'capit,' and thereby weakens the sentence. There is force in 'rapit,' 'hurries you on like a torrent.'

13. *quivis*] This corresponds to ὁ τυχών in Greek, 'any one.'

14. *fracta pereuntes cuspide*] Plutarch, in his life of Marius (c. 25), relates how, on the occasion of a battle with the Cimbri, he altered the spears of the soldiers in such a way that they could not be of use to the enemy. He says that the spear-heads were formerly fastened to the shaft by two iron nails, and that Marius removing one substituted for it a wooden peg, which would give way when the spear struck the shield, where it would stick and drag along the ground. [It is not probable that Horace alludes to the fight between Marius and the Cimbri, though it is true that the Romans sometimes gave the name Celtae or Galli to the Cimbri.] In A.U.C. 715 Augustus was engaged in putting down disturbances in Gaul, and Agrippa was sent there by him two years afterwards. At sundry times between that and his victory at Actium he was engaged in the same quarter, as Franke has shown from the historians; and he included his victories over the Gauls in the first of his three days' triumphs A.U.C. 725 (Dion. Cass. li. 21). The Parthians falling under blows inflicted by the arms of Augustus, is a picture drawn from imagination; for the first time Augustus came in contact with the Parthians was in A.U.C. 724, when, after the battle of Actium and the taking of Alexandria, he went into Asia and Syria, and there Tiridates fled to him for protection from Phraates (C. i. 26, Introduction). Not a blow was struck, nor did he encounter any Parthian force at all, then or at any subsequent time. On 'la-

"Quid faciam? Saltat Milonius, u
Accessit fervor capiti numerusque l
Castor gaudet equis, ovo prognatus
Pugnis; quot capitum vivunt, totic
Milia: me pedibus delectat clauder

bentis equo,' see C. i. 2. 39 n. ['Describat:' 'describit,' Ritter.]

16. *poteras*] See v. 7. As to 'fortem,' see what is said of 'Fortitudo' on C. S. v. 57.

17. *Scipiadam ut sapiens Lucilius*] Virgil uses this form (Georg. ii. 170), "Scipiadas duros bello" [and Lucretius, iii. 1034.] As the Elder Scipio had Ennius to praise him (C. iv. 8), so the younger had Lucilius, who was his intimate friend, and who served under him in the Numantine War. 'Sapiens' is applied to the poet as 'doctus' is elsewhere. See note on C. i. 1. 29.

18. *dextro tempore*] See S. ii. 4. 4: "cum te sic tempore laevo Interpellarim." ['Res feret,' 'when opportunity shall offer:' 'dumque aetas tulit,' Ter. Andr. ii. 6. 12.]

22. *Pantolabum*] S. i. 8. 11.

24. *Milonius*] When the Scholiasts know nothing about a man of this sort they usually call him a 'scurra,' a parasite, a low fellow who has no respect for himself, who lets himself out at the price of a dinner to entertain rich people and their guests with buffoonery and small talk. This man, as soon as the wine is in his head, would get up and dance be-

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Lucili ritu nostrûm melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris, neque si male cesserat unquam
Decurrens alio, neque si bene; quo fit ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Apulus anceps:
Nam Venusinus arat finem sub utrumque colonus,
Missus ad hoc pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,

[31. *male cesserat*] 'If things had rned out unfavourably.']

33. *Votiva—tabella*] On this practice e C. i. 5. 12 n. It was probably not nfined to sailors. [Compare, 'ex voto,' i. 5. 66.]

34. *Vita senis*] Lucilius, who is said to ve died in his forty-sixth year, A.U.C. 2, is here called old only in point of ne, as in Epp. (ii. 1. 56), "Aufert Pacu- as docti famam senis, Accius alti;" and ove (S. i. 10. 67), "poetarum seniorum rba;" and as Aristophanes is called by rsius (i. 124), "praegrandis senex." he authority for the year of Lucilius' rth (A.U.C. 606) and that he died in U.C. 652 is Hieronymus; but I agree th Ritter that there is an error in the tes, for Horace describes him as an old an, not as an old or ancient poet. Luci- us was the intimate friend of Scipio Afri- nus the younger, who died A.U.C. 625, at e age of fifty-six, at which time, accord- g to the date of Hieronymus, Lucilius as only nineteen, and yet Horace makes m the intimate friend of Scipio and of aelius, who was consul B.C. 614, and de- ribes him as writing his bitterest satires their lifetime (v. 65, &c.).]

— *Lucanus an Apulus anceps*] See iii. 4. 9 n. 'Anceps' I think with eindorf is neuter. 'Sub' signifies 'close to,' where 'sub' has its original mean- g 'up,' and "the sense of 'to' belongs the accusative termination, not to the eposition" (Key's L. G. 1374 note). As 'colonus,' see C. ii. 14. 12 n. 'Romano' used for the Romans, as in Epod. vii. 6, ad Tac. Ann. xii. 58, quoted on S. ii. 5. 1. The colony of Venusia (Venosa) was rmed in A.U.C. 463, the last year of the ird Samnite War, when L. Postumius egellus and C. Junius Brutus Bubulcus ere consuls (Clinton, F. H.). The town, hich was on the borders of Lucania and pulia, belonged to the Samnites, from hom it was taken by Q. Fabius. Sabelli was the name given by the Romans to all the tribes which issued from the Sabine stock, of whom the Samnites were one. Apulia and Lucania were, at the beginning of this war, independent states in close alliance with the Samnites; but after the first year they deserted those allies and joined the Romans, with whom they united their forces till the end of the war. Horace's supposition that one or other of those states was meditating or carrying on war with Rome is not therefore strictly accurate. It was in consequence of the commanding position of Venusia, in reference to the three nations of the Samnites, Apulians, and Lucanians, that the Romans sent there in the above year (A.U.C. 463) a colony of 20,000 persons. This place was of great use to the Romans in the war with Pyrrhus. After their reverse at the battle of Heraclea, A.U.C. 474, the remnant of their army retreated to Venusia; and many found refuge here after the defeat of Cannae. There are very few monuments of antiquity or ruins at Venosa. A marble bust placed upon a column professes to be an ancient bust of Horace; but its authenticity is more than doubtful. Swinburne takes it to be the head of a saint, but observes that the inhabitants have not canonized Horace as the Neapolitans have Virgil. Horace commences this digression meaning to speak humbly of himself as compared with Lucilius, a Roman 'eques,' and continues it perhaps from affection for his native place, and to show that it had done good service and was not to be despised. The second syllable in Venusinus is short here, and in C. i. 28. 26. Juvenal lengthens it (vi. 167): "Malo Venusinam, quam te, Cornelia, mater Gracchorum." 'Quo ne' (v. 37) is an unusual expression, in which 'quo' is redundant. [Dig. 21. 1. 17, quoted by Heindorf, 'si celandi causa, quo ne ad dominum reverteretur, fugisset, fugitivum esse.']

Cervius iratus leges minitatur et
Canidia Albuci quibus est inimic
Grande malum Turius, si quid se

39. *sed hic stilus haud petet ultro*] On this use of 'sed' see C. iv. 4. 22 n. 'Ultro' means here wantonly, without provocation or cause. (C. iv. 4. 51 n.) The MSS. vary as usual between 'destringere' and 'distringere.' See C. iii. 1. 17 n. Orelli [and Ritter] prefer 'destringere,' Heindorf 'distringere.' Having adopted 'distringere' in the above passage, I do so here, without feeling quite certain which is right. The same variation occurs in the MSS. in Caesar (B. G. i. 25. 'Ut pereat' is an imitation of the Greek use of ὡς, expressing a wish. From 'at ille' the construction is a little irregular, but the abruptness of the several clauses is well suited to the occasion: 'but for that man that provokes me, he had better not touch me, I cry; he'll suffer if he does,' &c. It spoils the sentence to put 'melius—clamo' in a parenthesis, as Bentley does, so that 'ille' may go with 'flebit.' [Ritter follows Bentley.]

47. *Cervius iratus—urnam*] Comm. Cruq. is the only Scholiast who gives any account of this man. He says: "Cervius Ascanii libertus calumniator accusavit Cn. Calvinum lege de Sicariis." Estré, following Lambinus, thinks we should read Servius, and that the person meant is Servius Pola, whom Cicero mentions as a low informer (ad Quintum Frat. ii. 13). His friend Coelius, writing to Cicero (ad

[redacted]

Ut quo quisque valet suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum :
Dente lupus, cornu taurus petit : unde nisi intus
Monstratum ? Scaevae vivacem crede nepoti
Matrem ; nil faciet sceleris pia dextera : mirum,
Ut neque calce lupus quemquam neque dente petit bos ;
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam : seu me tranquilla senectus
Exspectat seu Mors atris circumvolat alis,
Dives, inops, Romae, seu fors ita jusserit, exsul,
Quisquis erit vitae scribam color." "O puer, ut sis

chapter of Cicero, has a note which may have led to the confused statements of the Scholiasts : "Terentius Varro consobrinus frater Hortensii reus ex Asia apud L. Furium praetorem primo de pecuniis repetundis, deinde apud P. Lentulum Suram est accusatus; absolutusque est a Q. Hortensio, qui corruptis judicibus hunc metum adjunxit ad gratiam ut discoloribus ceris insignitas judices tabellas acciperent," &c., where perhaps for Furium we should read Turium, though Cruquius prefers changing Horace's Turius into Furius, which the metre will not allow. Doering, however, follows him. As praetor, Turius could not be called judex. The threat has reference to a 'causa privata,' an action at law, in which Turius might act as judex. 'Si quis se judice certet' is the reading of Lambinus and the editions of the sixteenth century. 'Si quid—certet' is that of Ven. 1483 and others of the earliest editions. The reading of the text, Fea says, is in the Venetian edition of 1481. It is supported by the best MS. authority, and Bentley has done well to restore it to the text.

50. *Ut quo quisque valet*] In what follows it is Horace's purpose to show that it is a law of nature that every one should use the means of defence that are given him, and he is only acting on this law when he employs satire in self-defence. 'Unde' in v. 52 belongs to 'monstratum,' as in the next Satire, v. 31, "Unde datum sentis." Some punctuate the words 'unde, nisi intus monstratum ?' so as to mean 'how should they unless it were suggested from within ?' Comm. Cruq. says Scaeva was a luxurious liver, and poisoned his mother because she lived longer than he liked, which we may learn from the text without his help. Acron says he was given to magic arts and Porphyrion quotes by way of illustration a passage from a speech of Cicero, not extant, on behalf of Scaurus: "Libertus patronum non occidit, sed duobus digitulis gulam oblisit." Horace says that Scaeva, like other animals, resorted to the means most natural to him, which were not cold steel, to which cowards have an aversion, but poison. 'Mirum, ut neque,' &c., 'Strange! yes, as strange as that the wolf does not kick nor the ox bite.'

58. *seu Mors atris circumvolat alis*] The representations of Death in the works of art that have come down to us are very few. From medals, coins, seals, rings, &c., the figure of Death would be banished, as Spence says (Polymetis, p. 260), because it would be unsuitable and of ill omen; and of ancient pictures we have few remaining. In those probably the representations of the poets were copied, or those which we find in the poets are copied from them, and this of death with dark wings hovering over a man looks very like the representation of a painting. Seneca describes Death with many wings:

> "Mors alta avidos oris hiatus
> Pandit et omnes explicat alas."
> (Oedipus, Act i. Chor.)

[See C. ii. 17. 24.]

60. *Quisquis erit vitae scribam color*] This loose collocation of words is not uncommon in Horace.

— *O puer, ut sis*] See Introduction. This sentence illustrates the rule respecting verbs of fearing, that they "have the subjunctive with 'ne' if the object be not desired, with 'ut' if it be desired" (Key's L. G. 1186), to which the note is "observe that the Latin inserts a negative where the English has none, and vice versa." Persius has imitated this passage (S. i 107):

llis metuo et majorum ne quis amicus
ore te feriat." "Quid, cum est Lucilius ausus
nus in hunc operis componere carmina morem,
rahere et pellem, nitidus qua quisque per ora
eret, introrsum turpis, num Laelius aut qui
xit ab oppressa meritum Karthagine nomen
enio offensi aut laeso doluere Metello
nosisque Lupo cooperto versibus? Atqui
nores populi arripuit populumque tributim,
icet uni aequus virtuti atque ejus amicis.
n ubi se a volgo et scena in secreta remorant
tus Scipiadae et mitis sapientia Laeli,

id opus teneras mordaci radere vero
ulas? Vide sis ne majorum tibi
e
a frigescant."

Detrahere et pellem] Compare
16. 44:

det hunc omnis domus et vicinia

rsum turpem, speciosum pelle de-
."

the Scipiones had a Laelius for

mean nothing. Metellus' opposi
Scipio in public life was conducte
out acrimony, as Cicero says (de Of
87).

68. *Lupo*] Who Lupus was is
tain. His name appears in many
fragments of Lucilius, and Persiu
(S. i. 114), "Secuit Lucilius urb
Lupe, te Muci, et genuinum fregit
The person most probably allude
Torrentius suggests, is L. Corneli
tulus Lupus, who was consul A.U
What he had done to provoke

[redacted]

Nugari cum illo et discincti ludere donec
Decoqueretur olus soliti. Quidquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quaerens illidere dentem
Offendet solido; nisi quid tu, docte Trebati,
Dissentis." "Equidem nihil hinc diffindere possum.
Sed tamen ut monitus caveas, ne forte negoti

A.U.C. 606 (see v. 34 note) according to Hieronymus, and the time of Scipio's death A.U.C. 625 is certain. Lucilius would therefore be only a boy at the time when he was thus playing with these distinguished men. [If Horace is telling the truth, the conclusion is certain that Lucilius was born long before A.U.C. 606.]

75. *Infra Lucili censum*] Horace had before intimated (v. 34 n.) that he, a poor man's son, born in a provincial town, was not to be compared with Lucilius, a Roman eques, who was rich and had a fine house in the Forum. [The mother of Cn. Pompeius Magnus was named Lucilia, and she was of senatorian stock, as Velleius (ii. 29) says. Porphyrion informs us that the sister of Lucilius was a grandmother of Cn. Pompeius Magnus; and if this is so, Velleius has given the wrong name for the mother of Pompeius.]

78. ['Offendet solido:' 'will meet with something hard.' This is the only example of 'offendere' with a dative given by Forcellini, except one from Papinian (Dig. 22. 1. 1), where the Florentine Pandect has 'ut legi non offendat.']—Nisi quid tu: this is equivalent to saying, 'this is what I think, Trebatius; but I shall be glad to defer to your opinion, if you differ from me.'

79. *nihil hinc diffindere possum*] This was the reading of Comm. Cruq.; for he explains it thus: "Infirmare, mutare, differre, utitur Trebatius juris antiqui verbo. Praetor enim solebat dicere 'hic dies diffissus esto.'" Porphyrion's note in Ascensius' text is "diffingere; legitur etiam diffidere," which I take to mean 'diffindere,' the usual mark over the 'ī' being omitted. The readings in the MSS. and editions here vary in the first place between 'hinc' and 'hic,' and for the verb they have 'diffundere,' 'diffidere,' 'defingere,' 'defindere,' 'diffindere,' 'diffingere,' 'diffigere,' 'defringere.' Fea says the balance of MSS. and editions is in favour of 'diffingere,' though he prefers 'diffindere.' Bentley argues for 'diffingere,' in the sense in which it is used in C. iii. 29. 47; "Diffinget infectumque reddet;" and Heindorf agrees with him. The oldest editions have that word, and Lambinus was the first to introduce 'diffindere.' Fea, with whom Orelli agrees, thinks Horace jocularly puts a legal term in Trebatius' mouth, because he was a lawyer, but without meaning it should have more than its primary signification, which would be 'to cut off,' and so Trebatius means there is no part of what Horace has said that he wished to cancel or separate from the rest, as the bad is separated from the good. I prefer this word to any of the others, but it is clear it has no technical sense here; and as to the supposed joke, it does not strike me very forcibly. Doering reads 'diffindere,' but supposes it to have the meaning of 'secare' above (S. i. 10. 15, and Epp. i. 16. 42); that is, to decide; and Trebatius, therefore, according to him, says he cannot decide the question from the premises Horace has put before him ('hinc'). Cicero has 'dissolvere' in a sense something like this (de Orat. ii. c. 58): "Orator odiosas res saepe quas argumento dilui non facile est joco risuque dissolvit." Doering's suggestion is worthy of consideration.

80. *Sed tamen*] If Doering's interpretation of 'diffindere' be correct, Trebatius means 'though I cannot pretend to decide the case you put before me, I think it right to warn you,' &c. If the other be Horace's meaning, Trebatius says 'though I have no fault to find with your remarks, still,' &c. [The Twelve Tables punished capitally (capite sanxerunt) any writing which tended to bring infamy or disgrace on another. Cicero de R. P. iv. 10. The 'sanctae leges' are 'leges' which contain a 'sanctio,' which 'sanctio' as Papinian says (Dig. 48. 19. 41) 'certam poenam irrogat iis qui praeceptis legis non obtemperaverint.'] See also Epp. ii. 1. 153. There was a 'lex Cornelia de injuriis,' which included the offence of libellous writings. (Dig. 47. 10. 5, § 9.) But Augustus himself (after this Satire was written) appears to have proposed a law on the subject, as we learn

ntiat tibi quid sanctarum inscitia legum :
nala condiderit in quem quis carmina, jus est
iciumque." "Esto, si quis mala; sed bona si quis
ice condiderit laudatus Caesare? si quis
probriis dignum latraverit, integer ipse?"
olventur risu tabulae, tu missus abibis."

uetonius (Octav. c. 55): "Id modo cognoscendum posthac de iis qui aut carmina ad infamiam cujuspiam nomine edant." When Trebatius re is 'jus judiciumque,' he means ere is law and also there are legal ings for this case. 'Ne forte' is in C. iv. 9. 1, where see note, and Epp. i. 1. 13, 18, 58; ii. 1. 208.

atraverit] There is a good deal in ntley says in favour of 'laceraverit,' word he adopts. Lambinus had S. authority for it, and Heindorf it. But 'latraverit' appears in ll the MSS. and editions, and the ts had that word, which is less have been invented than the other. is used as a transitive verb in . 58, and Epp. i. 2. 66, and therefore e here, which Bentley does not deny.

Solventur risu tabulae] Comm

pnt for the judices, as representing laws. Orelli takes 'tabulae' for th bellae judiciariae,' the voting tablet ferring to the sentence quoted (v. 79) from Cicero. The general me is that the matter will be treated a worthy of serious consideration; th dices will laugh at the joke and acqu defendant. I think with Orelli tha 'tabulae' are the tablets by which declared their votes, and that Trebat supposed to say that the votes o judices will be decided by the amuse of the scene, or else that the sever their votes will be melted by the [Ritter has here one of his won notes: 'tabulae sunt quae cera illit notis C aut A aut N L inscripta causis quaestionum capitalium iudic praetore quaestionis praeside dantur. rum cera ridentibus iudicibus et pra

Now I will tell you the advantages of moderate fare. In the first
to health, as you can easily tell, if you think how well your food
l you mixed up all manner of things in your stomach. How pal
n a mixed supper! Let the belly be oppressed with debauch an
sed likewise. Another man takes a frugal supper, goes to bed ea
al to the duties of the day; and if a holiday comes round, or sic
es extra indulgence, he may indulge himself with impunity: but what
indulgence you anticipate in your early days? Our ancestors, b
kept their meat till it was high, in hopes of a guest dropping i
l I had been born in those good old days!

You do not disregard your character. But what disgrace as well
es bring upon you! how your relations hate you, and how you wi
hen the last as is spent with which you would gladly have boug
yourself!

"But I can afford to be extravagant," says one. Well, if you hav
ant why not give alms, restore temples, contribute to public works
er to go wrong with you, I suppose. But, tell me, you whose enem
ugh at you, which man is best fitted to meet the chances of fort
great things, or he who is content with a little and buckles on his ar
ce to meet the struggle that is coming? As an instance, look at C
a child he was rich, but he lived no more ostentatiously than n
He lives on a hired farm, on the estate of which once he was mas
ks to his children: "My fare on ordinary days was nothing but
nd vegetables; and when a friend dropped in we made ourselves
n or kid from the farm, and plain fruit for a second course; and th
rank and poured libations to Ceres, who made our hearts cheerful

Rusticus abnormis sapiens crassaque Minerva,
Discite, non inter lances mensasque nitentes
Cum stupet insanis acies fulgoribus et cum
Acclinis falsis animus meliora recusat,
Verum hic impransi mecum disquirite. Cur hoc?
Dicam si potero. Male verum examinat omnis
Corruptus judex. Leporem sectatus equove

eteris satirae locis clare legitur, sed hoc no scribitur *Ofellas*, h. e. scriba incertus t essetne *Ofellus* an *Ofellas* in exemri suo expressum." Ritter, 'Ofellus.']

. *abnormis sapiens crassaque Minerva*] man wise without rule and of plain ther wit. Cicero (de Amicit. c. 5) uses expression "agamus pingui Minerva" proverbial. Orelli's idea that the pro- is derived "a textura rudi," I do not lerstand. Minerva was the goddess of dom, and 'crassa Minerva' therefore ans a coarse rough kind of wisdom. e Mr. Long's note on the above passage Cicero.) 'Abnormi,' the reading of some the best MSS., is quite out of place. assa Minerva' is proverbial; 'abnor- Minerva' is not so. [Ritter has normi.']

. *inter lances mensasque nitentes*] The lthy Romans had already learnt to fill ir rooms with costly furniture, and to ke a display of their plate, whether in shape of useful or ornamental vessels, l the same fashion prevailed in the pro- ces, from whence in fact it must have n imported. One of Cicero's charges inst Verres (ii. 4. 16) is, that he robbed Diocles of all his plate, "ab hoc abaci a omnia, ut exposita fuerant, abstulit." xponere' is the usual word for this dis- y. 'Abaci' were slabs usually of marble, ater times even of silver. Their use was netimes that of sideboards only. Of same kind, used in the same way, were 'Delphicae mensae' mentioned in the e oration of Cicero (c. 58; see Mr. g's note). Much of the plate thus played was of foreign manufacture and y costly, much of it of great antiquity, a good deal taken from Greek and atic temples, and brought to Rome by ious conquerors (Marcellus and Mum- s in particular), by governors of Verres' ool, or by the travelling mercatores, who s brought home the proceeds of the ds they took abroad. There was no ale in which the Romans showed more ravagance than their tables; and, though s did not come to its height till after the time of Augustus, the text shows that they were then very costly. Pliny relates of Cicero (N. H. xiii. 15) that he gave a million sesterces for a table of that sort which were called 'orbes.' These consisted of single slabs, sometimes of great diameter. Pliny (xiii. 15) mentions one made of the 'citrus,' a tree of the cypress kind, which was near four feet in diameter. These were called 'monopodia,' from their resting on a single stem, usually covered with ivory. The most expensive were spotted, and Pliny calls them by various names expressive of that appearance, 'tigrinae,' 'pantherinae,' &c. See Becker's Gallus, Sc. ii. notes 9. 11. The wood next in value to the citrus was the maple, and at such a table Nasidienus entertained his guests (S. ii. 8. 10). The dishes of the rich were very generally of silver, so that the 'lances' here mentioned would be not only those which appeared upon the 'abaci,' but those also in which the viands were served. 'Lances' is here used as a generic name for dishes; but there were other names, as 'patina,' 'catinus,' 'scutula,' 'gabata,' 'paropsis,' all of different shapes and for different uses.

[7. *impransi*] Comp. S. ii. 3. 257; and on the form 'impransi,' which is here used absolutely, see C. i. 2. 31 n.]

[8. *examinat*] Weighs. Cicero has the word, De Or. ii. 38. 'Examen' is the tongue of scales. Persius, S. i. 6, and ii. 101.]

9. *Corruptus judex*] Horace likens the man whose judgment is biassed by a fine table and good dinner to a judex who has been tampered with. (C. iv. 9. 39 n.)

— *Leporem sectatus equove*] There is some confusion raised in this long sentence by the introduction of the words 'pete cedentem aëra disco.' Horace means at first to say "when you have tired yourself with hunting the hare, with riding an unbroke horse, or (supposing the rougher sports are too much for you) with ball play or throwing the discus, and are dry and hungry, then see if you will despise the commonest food, and call for rich mulsum." Instead of which he says: "after hunting the hare

or wearying yourself with riding, or if (supposing you are only accustomed to Greek sports, and the Roman are too much for you) ball play occupies you or the discus, then throw the discus; but when fatigue shall have banished fastidiousness, and you are dry and hungry, then see if" &c. 'Romana militia' corresponds to what Cicero says (de Nat. Deor. ii. 64): "ut exerceamur in venando ad similitudinem bellicae disciplinae." The ball play, which was a common amusement in one shape or other among the Romans, was introduced from Greece, though the Romans had varieties perhaps of their own invention. The most violent form however, 'harpastum,' was borrowed from the Greeks, who also had the severer exercise of football, which the Romans had not. The throwing of the discus likewise was of Greek origin, and belonged to the heroic age. The nature of the discus is seen in the famous statue of the δισκόβολος by Myron, of which casts are common, and of which there is a good copy in the British Museum. The specimen of Greek effeminacy mentioned in C. iii. 24. 57, the 'trochus,' is more to the purpose than the 'pila' or 'discus,' which were manly amusements. But Horace assumes (v. 12) that the man's ball play is rather lazy. Bentley, doubting whether 'extuderit' can bear the meaning here required, reads 'expulerit.' The Scholiasts and the MSS. have 'extuderit' [except some MSS. in which 'extulerit' is a correction. Ritter.] 'Extundo' is nowhere else used in this sense, but it is a very apt word for the occasion. Hunger beating fastidiousness out of a man repre-

Latrantem stomachum bene leniet. Unde putas aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando; pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam posito pavone velis quin
Hoc potius quam gallina tergere palatum,
Corruptus vanis rerum, quia veneat auro
Rara avis et picta pandat spectacula cauda;
Tamquam ad rem attineat quidquam. Num vesceris ista
Quam laudas pluma? Cocto num adest honor idem?
Carne tamen quamvis distat nil, hac magis illam
Imparibus formis deceptum te petere! Esto:

19. *Qui partum*] The subject is only to gathered from the context. 'Whence you suppose this appetite springs, or w is it got?'

20. *pulmentaria quaere*] The Scholiasts l us a story of Socrates, that, when he s taking a long walk, he accounted for activity by saying ὄψον συνάγω, "I getting sauce for my dinner." ['Pinem vitiis albumque.' Persius, S. iii. : 'turgidus hic epulis atque albo ventre atur.']

21. *ostrea nec scarus*] These were all ved up with the 'gustus' to stir up the petite. Oysters were eaten raw or ssed. The 'scarus' was a fish not own in these days. [Epod. ii. 50.] liny, H. N. ix. c. 17.) Martial says it s good for the stomach, but of poor vour. The 'lagois' is described by the holiast as 'avis leporini coloris.' 'Osa' is here a dissyllable. Of the other ngs of which the 'promulsis' usually nsisted, some are given below (S. 8. 8,). The peacock was brought into hion by Q. Hortensius the orator, cero's rival [Varro, de R. R. iii. 6. 6], l was for a long time considered an inpensable dish at great entertainments, ich leads Cicero (in his cheerful letter Paetus, quoted on S. i. 3. 6, and C. iii. 21) to call himself a bold man, in that had entertained Hirtius at dinner and en him no peacock. 'Ponere' for putg on the table occurs below (S. 4. 14). rgere palatum,' 'to wipe the palate,' is ovel expression. As to 'vanis rerum' iv. 12. 19 n.

Cocto num adest] The 'm' is prod with the following word, as is m in Terence. So Lucretius (iii. 1082): "Sed dum adest quod avemus id exsuperare videtur Cetera." ['Has it the same beauty when it is cooked?' When it is cooked, we don't see the fine feathers. Ritter says that the meaning has escaped all the Commentators whom he has consulted. He takes 'coctus' as opposed to 'assus,' and supposes that when it is boiled and cut up and drenched with sauce, the tail could not be fitted to it, as it could be to a roasted peacock.]

30. *deceptum te petere*] Porphyrion's note (in Ascensius' text) is "Carnem tamen hanc magis quam illam petere non debes," which shows that his reading was 'petere;' and this reading Torrentius adopts from more than one of his MSS. Orelli finds it in his St. Gallen MS. with 'patet' superscribed, as a correction of 'patet' in *b*, and as the reading in *c*, but corrected to 'patet.' These three are excellent MSS., and the authority for the reading is ample. As early as Acron and Comm. Cruq. the word 'patet' had got into the text, probably because the copyists did not perceive that the infinitive 'petere' expressed a feeling of indignation. (See Key's L. G., 1247, note, where it is stated that "this infinitive is dependent on some such phrase as 'credendum est.'") All the editions have 'illa,' which, on the authority of some of his MSS., since confirmed by Orelli's St. Gallen and Berne, Torrentius changed to 'illam,' making the sense as follows: "to think that, although in the quality of the flesh there is no difference, you should prefer the peafowl to the other, deluded by the superiority of its beauty." According to this reading, which I have adopted as the simplest, 'hac' refers not to the bird last

Porrectum magno magnum sp
Vellem," ait Harpyiis gula dign
Praesentes Austri, coquite horu

mentioned, but to that which the speaker prefers, or is defending; just as we have 'his' and 'illis' changing places below (36, 37). ['nihil hac magis illa,—patet:' Orelli (3rd ed.) and Ritter, who adds that 'pavo' is the 'subjectum,' that 'hac' refers to a peacock boiled (cocto), which has just been mentioned, and 'illa' to the same bird roasted 'et cauda ornatam de qua paulo ante dictum est' (v. 26). He says that the explanation given in this note is shown to be false by the fact that there is a difference between the flesh of a fowl and a peacock. But there is also a difference between boiled and roasted. Doederlein explains this verse in a way of his own; which the curious may see.]

31. *Unde datum sentis*] The sentence goes on thus: 'be it so: grant that you may be taken in by the eye in the matter of the bird with a fine tail; but what sense can tell you whether such and such a fish was caught in a particular part of the river, or at its mouth, or in the open sea?' That part of the river which is meant by 'inter pontes' lay between the Pons Fabricius, which joined the Insula Tiberina with the left bank, and the Pons Sublicius, and between these bridges the Cloaca Maxima emptied itself. It would not require a very keen epicure to distinguish a fish caught in those waters; and the fish taken at sea, if it was the same fish, would be out of season and coarse. [Pliny (H. N. ix.

[redacted]

Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, cum rapula plenus
Atque acidas mavolt inulas. Necdum omnis abacta
Pauperies epulis regum; nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Galloni praeconis erat acipensere mensa
Infamis. Quid, tunc rhombos minus aequora alebant?
Tutus erat rhombus tutoque ciconia nido
Donec vos auctor docuit praetorius. Ergo
Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofella
Judice; nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus,
Cui Canis ex vero dictum cognomen adhaeret,

12. *rhombus*] This fish, if it was the ·bot, was not less esteemed by the Ro- ns than by ourselves. The finest were ıght in the Adriatic, whence the fish ıt caused such a sensation in Juvenal's ry (S. iv. 37 sqq.) he calls "Hadriaci tium admirabile rhombi." Respecting pula' and 'inulae,' see below, S. 8. 51. the use of eggs at the 'promulsis,' see i. 3. 6. The sense in which Horace uses words 'pauper' and 'rex' is well rked here (see C. i. 1. 18, and C. i. 4.). ['Nigris oleis:' some olives were pared for keeping, "cum jam nigrue- t nec adhuc tamen permaturae fuerint;" lumella, xii. 49. 1.]

17. *Galloni praeconis erat acipensere*] lic est qui primus acipenserem convi- s apposuit" (Porph.). This was in the ie of Lucilius and of Laelius. A few ses of the former have been preserved Cicero (de Finn. ii. 8), in which he re- its the indignation of Laelius against s epicure, his own taste being, as we re seen (S. ii. 1. 72 n.), of the simplest id:—

) lapathe ut jactare necesse est cognitu'
  cui sis.
n quo Laeliu' clamores σοφὸς ille solebat
'dere compellans gumias ex ordine nos-
  tros:—
O Publi, O gurges Galloni, es homo
  miser,' inquit.
Coenasti in vita nunquam bene quum
  omnia in ista
Consumis squilla atque acipensere cum
  decumano.'"

'Acipenser' is said to be a sturgeon. The fish was out of fashion in Pliny's days (N. H. ix. c. 27). In respect to 'praeconis,' see S. i. 6. 86 n. ['Aequor alebat.' Ritter.]

50. *auctor docuit praetorius*] On this Porphyrion tells us that one Rufus was the first to bring into fashion the eating of young storks; and when he was a candi- date for the praetorship (which is a little contradiction, since after Horace he calls him 'praetorius,' but that does not much matter, the story is equally good), being rejected, the following epigram was made upon him:—

"Ciconiarum Rufus iste conditor
Hic est duobus elegantior Plancis:
Suffragiorum puncta non tulit septem.
Ciconiarum populus ultus est mortem."

When Rufus lived it is impossible to say; or whether he was the first to introduce the 'rhombus' as well as the 'ciconia.' The stork went out of fashion, as Ofella predicts; and though gulls did not take its place, cranes came into vogue, as Estré has pointed out from Pliny (N. H. x. 23, § 30). See S. ii. 8. 87. As to 'auctor,' see C. i. 28. 14, n. The word 'edixerit' is a play upon the 'edictum' of the 'prae- tor.' ['pravi docilis': 'docilis modorum,' C. iv. 6. 43].

55. *pravum detorseris*] Literally, 'turn yourself awry.' Bentley, on the authority of one MS., reads 'pravus.'

56. *dictum*] The MSS. are divided be- tween 'ductum' and 'dictum.' In this, as in the last case, either would do.

uinquennes oleas est et silvestria corna,
c nisi mutatum parcit defundere vinum, et
ujus odorem olei nequeas perferre, licebit
le repotia natales aliosve dierum
estos albatus celebret, cornu ipse bilibri
aulibus instillat, veteris non parcus aceti.
uali igitur victu sapiens utetur, et horum
trum imitabitur? Hac urget lupus, hac canis, ai
Iundus erit qua non offendat sordibus, atque
n neutram partem cultus miser. Hic neque servis,
lbuci senis exemplo, dum munia didit

fundere] 'Diffundere,' which is ing of the old editions and many s well as some of the best MSS., as mentioned before, to draw from ium' into the 'amphora,' 'testa,' s' (all the same kind of vessel), in was kept till it was fit to drink. ured from thence into the 'crater' xed for drinking it was said to be n,' and that is the only word that meaning here. This man's wine poor kind, probably not fit to be but only to be drunk from the

whitened with an extra sup whence they were called 'can phrastus (Charac. περὶ μικρο of mean persons as πρὸς τοὺ τεινομένους ὅπως τὸ ἱμάτιο πολλὴν γῆν ἵνα μὴ ῥυπαίνητα

61. *cornu ipse bilibri*] was the horn vessel in which kept. Instead of having a vessel suited to the dinner- wealthy people usually had others of cheaper material, h down the big horn, and with

[redacted]

Saevus erit; nec sic ut simplex Naevius unctam
Convivis praebebit aquam; vitium hoc quoque magnum.
Accipe nunc victus tenuis quae quantaque secum
Afferat: imprimis valeas bene: nam variae res
Ut noceant homini credas memor illius escae
Quae simplex olim tibi sederit; at simul assis
Miscueris elixa, simul conchylia turdis,
Dulcia se in bilem vertent stomachoque tumultum
Lenta feret pituita. Vides ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitiis animum quoque praegravat una,
Atque affigit humo divinae particulam aurae.
Alter ubi dicto citius curata sopori

tribute, contains the root 'da': it is ›n used by Lucretius. To illustrate the ›racter Horace gives of Naevius, Lam- us refers to the story told by Plutarch ›esar, c. 17) of Valerius Leo, who put ›re C. Caesar some asparagus covered h ointment instead of oil. Such 'sim- ›ity,' amounting to an indifference to decencies of life, and a want of con- ›ration for others, which some people ›ost look upon as a virtue, Horace perly describes as a vice.

69. '*praebebit aquam*'] See S. i. 4. 88 valeas,' the subjunctive, for it corre- nds to 'afferat.']

'3. *Quae simplex olim tibi sederit*] hich before you mixed it with other ›gs remained quiet upon your stomach.' ›nta pituita,' the viscous mucus secreted ›he intestines. The first and third syllables 'pituita' are long; the second therefore ›coalesces with the third. 'Coena dubia' ›n expression copied from Terence, and ›ns such a good dinner that you cannot what to eat first. Phorm. ii. 2. 28:—

"*Ph.* Coena dubia apponitur,
t. Quid istuc verbi est? *Ph.* Ubi tu dubites quid sumas potissimum."

9. *Atque affigit humo*] This is the ›ling of all the old editions and the ›oliasts, together with the great majority he MSS., and all the oldest and best. ›abinus, on the authority as he says of ›ive MSS., has 'affligit,' and Bentley has ›nded that reading in a long note. ›ter has 'affligit.'] It appears to me ›t 'affligit humo,' which would signify ›hes to the ground, does not express ›race's meaning, and that the examples ›tley quotes in support of that phrase have no resemblance to this passage: for instance, Ovid (Met. xii. 139):—

"Quem super impulsum resupino pectore Cygnum
Vi multa vertit terraeque afflixit Achilles."

If 'afflixit' in this case expressed the same meaning as the text, then 'vi multa vertit' should be analogous to 'praegravat,' which it is not, and the latter word is incompatible with the notion of dashing to the ground: you cannot be said to weigh a thing down and dash it down in the same breath. Any one who remembers the words of David, "My soul cleaveth to the ground," will see how much more force there is in 'affigit' than 'affligit.' The debauch might have been said to dash the soul to the ground: the state of the body consequent on the debauch can only be said to keep it there. The same sense, though in a different connexion, is conveyed by Cicero's words (de Senect. c. 21.): "Est enim animus caelestis ex altissimo domicilio depressus et quasi demersus in terram, locum divinae naturae aeternitatique contrarium," which illustrates 'divinae particulam aurae.' This expression has an archaic aspect, and may have been taken from some older writer, ['divinae particulam aurae': Antoninus, ii. 1, θείας ἀπομοίρας μέτοχος, 'participator of a portion of the deity': ii. 4. he speaks of man as an efflux (ἀπόρροια) of the deity. Again, xii. 26, 'every man's intelligence is a deity and an efflux of the deity.' This is also expressed thus, 'the deity in man.' ii. 13, iii. 5. 6.]

[80. *dicto citius curata &c.*] His body quickly refreshed with eating and drinking: 'dicto citius,' 'quicker than words can tell.' The short and frugal meal is con-

Illis nullus erat sed credo hac m
Tardius adveniens vitiatum com
Integrum edax dominus consum
Heroas natum tellus me prima t
Das aliquid famae quae carmine
Occupat humanam : grandes rhc
Grande ferunt una cum damno d
Iratum patruum, vicinos, te tibi
Et frustra mortis cupidum, cum
As laquei pretium. "Jure," inq
Jurgatur verbis; ego vectigalia i
Divitiasque habeo tribus amplas :
Quod superat non est melius quo

trasted with the luxurious protracted dinner. In v. 85 Ritter, following the best MSS., omits 'et' and takes 'ubique' in the sense of 'atque ubi.']

82. *quondam*] See C. ii. 10. 17 n.

87. *mollitiem*] 'Indulgence,' which, as applied to youth, must be understood in a bad sense; but to age or sickness in a good, as that which infirmity or disease requires.

89. *Rancidum aprum*] Their hospitable forefathers, rather than eat their boar while it was fresh by themselves, would keep it till it was high, in case a stranger should drop in to eat of it with them. Horace was a 'laudator temporis acti,' and in respect at least to simplicity of social and domestic habits there is no doubt he ...

cove
in h
prov
side
fema
Cael.
quid
3. 88
99
prove
c. 2
ἔχοι
σθαι
πλου
'aes,'
prove
lived
ruine

[redacted]

Cur eget indignus quisquam te divite? Quare
Templa ruunt antiqua deum? Cur, improbe, carae
Non aliquid patriae tanto emetiris acervo?
Uni nimirum recte tibi semper erunt res.
O magnus posthac inimicis risus! Uterne
Ad casus dubios fidet sibi certius? Hic qui
Pluribus adsuerit mentem corpusque superbum,
An qui contentus parvo metuensque futuri
In pace ut sapiens aptarit idonea bello?
Quo magis his credas, puer hunc ego parvus Ofellam
Integris opibus novi non latius usum
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,

103. *indignus*] This has the same sense 'immeritus' (C. iii. 6. 1, and elsewhere), nnocent.' Orelli inquires why Horace, o professes (C. i. 34. 1) to have been at is time careless about religion, should proach the rich man with letting the nples go to ruin. He suggests that orace speaks as a man of taste, who nented the decay of the temples as a ectator rather than a worshipper. But Horace was not so piously disposed as is fit of zeal for the temples might seem to ow, he knew the value of religion as a litical instrument, and that the neglect sacred rites went hand in hand with il disorders. We can hardly suppose igustus and Tiberius to have been in-enced by much higher motives than ese when they applied themselves to the storation of the sacred buildings, which ring the civil wars had fallen so much o ruin. See C. ii. 15, Introduction, and te on C. iii. 6. 1.

106. *Uni nimirum*] The practical good me of Horace's writings may often be ustrated from Scripture (where human ture is touched in all its features) more quently than I have cared to illustrate for obvious reasons. "He hath said in s heart, I shall not be moved: for I shall ver be in adversity" (Ps. x. 6), is very e the argument Horace puts in his rich an's mouth, the man whose fortune was ge enough for three men. Bentley spoils e sentiment by adopting N. Heinsius' njecture 'eunt' for 'erunt.' Horace's m argues that he is so rich that he never n be otherwise.

107. *Uterne ad casus dubios*] On 'ne,' e S. i. 10. 21, S. ii. 3. 295 and 317, and th 'dubios,' compare C. iv. 9. 36: 'Secundis temporibus dubiisque rectus.'

111. *aptarit*] 'Has fitted on his armour,' as it were.

113. *latius*] This word, for which 'lautius' and 'laetius' have been proposed as substitutes, is used as 'angustius' in the opposite sense. It means more profusely [Comp. Juv. xiv. 234]. ['accisis': Comp. Epp. ii. 2. 50, 'decisis pennis.'] 'Metato in agello' is the farm which has been marked out by the public surveyor ('metator'), and assigned to Umbrenus. This participle is used passively in C. ii. 15. 15. 'Fortem' has been explained in the note on C. S. 58, and for 'colonum,' see C. ii. 14. 12, n. As 'colonum' signifies a tenant [Dig. 19. 2. 3], 'mercede' is only added to give additional force to the contrast. Dig. 19. 2. 21: "Quum venderem fundum convenit ut donec pecunia omnis persolveretur, certa mercede emptor fundum conductum haberet." Farms were held either on payment of rent, or of a certain part of the produce of the land; [and 'merces' means the rent: 'locatio et conductio contrahi intelligitur, si de mercede convenerit.' Dig. 19. 2. 2]. A colonus who paid part of the produce was called 'partiarius.' 'Temere' signifies that which is done without consideration (compare Epp. ii. 2. 13). [Among the eighteen cities promised by the Triumviri to their soldiers were Capua, Rhegium, Venusia, and others: Appian, B. C. iv. 3. We may conjecture that the estate of Ofella was in the territory of Venusia. Ritter supposes that Umbrenus employed Ofella as a labourer for hire (merces), but if 'colonus' can have that meaning, it certainly does not mean so here. The soldier would not be the man to pay wages].

Explicuit vino contractae seria fi
Saeviat atque novos moveat For
Quantum hinc imminuet? Qua

[120. *bene erat*] Like 'recte . . erunt' v. 106.—'pensilis — ficu': Grapes were sometimes preserved in pots. These were hung up, as Pliny and Columella describe them.] Comm. Cruq. interprets 'duplice' by 'bifida.' ["Teste Gargallo Siculi has nunc vocant *chiappe di fichi*, ubi cum siccantur, una inversa inversae alteri cogitur et retinent mollitiem" (Orelli). The 'duplex ficus' is still made in the island of Ischia near Naples by splitting open from the broad end a fig, and leaving the two narrow ends attached: another fig, split open the same way, is placed on the first so that the two insides fit, and a double fig is made.]

123. *Post hoc ludus erat*] "After this we amused ourselves by drinking with 'culpa' for our 'magister,' or 'rex bibendi,' *συμποσίαρχος*." Perhaps they agreed as to some mode of drinking, and established a penalty for the transgression of it, which transgression ('culpa') was to do that which at drinking parties, where a president was appointed, he might do arbitrarily, that is, either mulct a guest of a cup of wine, or make him drink an extra cup, or any thing else he chose, as a fine for misbehaviour. [Acron's explanation is: 'culpatur ille qui multum bibit.'] In short, Ofella means it was a quiet and primitive sort of way of proceeding, unlike the new fashion introduced from Greece, and fol-

O pueri, nituistis ut huc novus incola venit?
Nam propriae telluris herum natura neque illum
Nec me nec quemquam statuit: nos expulit ille;
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofellae
Dictus, erit nulli proprius, sed cedet in usum
Nunc mihi nunc alii. Quocirca vivite fortes
Fortiaque adversis opponite pectora rebus."

chicanery of the law, which is a mistake derived from modern practice. The law was as plain as the subjects admitted, though to ignorant people it must often have appeared subtle, and that may be the meaning of 'vafri.'

133. *Umbreni*] See Introduction.

SATIRE III.

A.U.C. 722.

This Satire appears to have been written during the Saturnalia in the month of December, A.U.C. 722. In the year before, Agrippa had been Aedile, and his Aedileship is alluded to in v. 185. It was written at Horace's country house, not long, it may be supposed, after it was given him. He was improving the house at the time, as we may infer from v. 308. The Satire is general, taking in the leading vices and follies of human nature,—ambition, avarice, extravagance, lust, superstition, which are brought together with some ingenuity.

One Damasippus, a man who had wasted a good fortune in speculating as an amateur in all sorts of costly articles, particularly works of art, in which he was held to be a connoisseur, is introduced in a new character as a Stoic philosopher, reproving Horace for his laziness, and urging him to write. He relates the story of his own conversion to philosophy, which was this: When he had lost all his fortune, and got hopelessly involved with money-lenders, and found himself laughed at and called madman wherever he went, he grew desperate, and was going to throw himself into the Tiber, when he was arrested by Stertinius, an oracle of the Stoics, who remonstrated with him and consoled him, and at the same time armed him against his enemies (v. 297) with a long homily, in the course of which he proved that all the world but the good and wise were as mad as he was. In this discourse he enumerates the chief features of this universal madness, and this forms the bulk of the Satire.

To Damasippus a Scholiast gives the gentile name Junius. [There was a Praetor L. Junius Brutus Damasippus, who was killed B.C. 82 in the fight before the walls of Rome.] Ernesti, in his Clavis to Cicero, says that it was a cognomen of the Licinia gens, and Orelli calls him Licinius Damasippus; but Cicero, who mentions him three times, names him only Damasippus. Cicero, wishing to purchase a piece of ground on which to erect a shrine to the memory of Tullia, heard that Damasippus had some to dispose of on the bank of the Tiber, and commissioned Atticus to negotiate with him for it (ad Att. xii. 29. 33). On another occasion he commissioned a friend (Fabius Gallus) to buy him some statues to put in his library. He bought some which Cicero did not like, and thought too costly. It appears that Damasippus had bid for them too, and wanted to have them; for Cicero writes, "Velim maneat Damasippus in sententia—si enim non manebit, aliquem pseudodamasippum vel cum jactura reperiemus" (ad Fam. vii. 23); by which he means, if Damasippus will not take them off his hands, he must look

ome one less knowing or less bold, and part with them if nec

There can be little doubt that the Damasippus here mentioned is
ntroduces in this Satire. Doering and other commentators, follo
ho says "consumpto per mercatum patrimonio"), call him a 'merc
n he was not. That he was not a regular trader is clear from the pe
rcurialem' (v. 25). The 'mercatores' were always under the p
("Mercuriales viri"), and there would be nothing particular in t
he word to Damasippus if he had not been merely a private perso
is hand to trading. Why Horace should have chosen this man as
his Satire does not appear. He says himself, it is true, that having
rs he had nothing to do but to attend to the affairs of others; wh
s to mean, that he had taken to giving advice when it was not
. But Horace may have had better reasons for employing this r
e have no means of knowing. He may have ruined himself and tal
e here represents; but we know nothing farther about him.

nius appears to have been an authority among the Stoics of the
s tell us he wrote 220 books on the doctrines of that school.
(v. 286) "sapientum octavus." His books, if he ever wrote them
him from oblivion. Horace mentions him again in Epp. i. 12. 20 a
of the sect. Estré suggests that he may have been the Stertinius
ilian (iii. 1, 21) as the author of a treatise on oratory, though, as
oubled themselves less with rhetoric than with dialectic.

scourse of Stertinius turns upon this dogma, that every man in the
s mad except the sage (see note on v. 46). Cicero has argued the sa
toics in his Paradoxa (iv. ὅτι πᾶς ἄφρων μαίνεται), but he does n
the subject, or throw much light upon it.

and is deaf to the voice of warning. You, Damasippus, have a madness for buying old statues. But is the man who trusts you less mad? If I were to beg you to accept a present from me, would you be mad if you accepted it, or not rather mad if you refused your good luck? 'This rascal, get what security you will from him, tie him fast in a thousand knots, like Proteus he will still get out of them;' but, friend Perillius, if he is mad for mismanaging his affairs, you are much more so for lending him money.

v. 77.) "Come listen to me, ye ambitious, ye avaricious, ye luxurious, ye superstitious, and I will prove you all to be mad.

v. 82.) "The avaricious are the worst, almost past cure. Staberius would have the amount of his fortune engraved upon his tomb. Why? Because he believed poverty to be the greatest possible disgrace; and if he had been dying an as poorer, he would have considered himself a worse man in that proportion: he thought that virtue, fame, every thing gave way to wealth, and that its possessor was noble, brave, and just. What, wise too? Ay, and a king to boot or any thing else. 'But which is most mad (say you), Staberius or Aristippus, who to lighten his slave's sack bade him throw away some of the money that was in it?' It does not help one moot point to raise another. A man that should buy a quantity of musical instruments who knew nothing of music, awls and lasts who was no shoemaker, sails who was no trader,—all would say he was mad. Is he less mad who gets money together which he knows not how or fears to use? A man who watches over his heap of corn but eats only bitter herbs, who has his cellar full of the best wine and drinks only sour, handsome bed-clothes in his chest and sleeps upon straw, he is not called mad, only because it is the madness of so many. Are you keeping all this for your heir to squander, old fool? or for fear you should come to want? How much would it take from you to put a drop of better oil to your cabbage, or to clean your dirty head? What do you lie, steal, rob for, if so little is enough for you? What, are you sane? If you began to throw stones, every one would call you mad; but you may strangle your wife, or poison your mother, and you are all right, because you are no Orestes of Argos but a gentleman of Rome. But was not Orestes mad before he betrayed it by murdering his mother? And after that he did nothing worse than yourself. Opimius the miser was sick, and nigh unto death. His heir was exulting in the prospect of succession. His physician however had his money-bags brought out and emptied before him, and set people to count the contents. This roused his patient. Then says the doctor, 'If you don't take care, your heir will carry off all your money.' 'What, before I am dead?' 'Well, then, get up: take some nourishment, or you'll die. Come, take some broth.' 'How much did it cost?' 'Oh not much.' 'But how much?' 'Eight asses.' 'Alas, alas! what difference does it make whether I die of disease or robbery?' Who then is sane? He who is not a fool. But the covetous? He is a fool, and insane. But if a man is not covetous is he sane? No. A man may be sick though he has not the heart-burn. A man may not be a perjurer or a miser, for which he may be thankful; but if he is ambitious and headstrong, let him go to Anticyra.

v. 166.) "It makes no difference whether you throw away your money or forbear to use it. One Servius Oppidius had two farms, which he gave one to each of his two sons, and on his death-bed he called them to him and said: 'I have watched you, my sons, one throwing or giving away his toys, the other hiding them in holes. Take heed lest you fall under opposite follies: do you beware of diminishing, and you of increasing, the fortune I leave you. I caution you both against the temptations of ambition. My curse be upon you if you ever aim at public offices. You may be tempted to ruin yourselves for popularity, aping the munificence of Agrippa as the fox might ape the lion.'

(v. 224.) "Then for the spendthrift, he is cer
his father's property: he sends for all th
random among them. Another takes a jew
and swallows it: another dines habitually o
mad?

(v. 247). "If we see an elderly gentleman ridi
games, we say he is mad. Is not he as mad w
it not better to follow Polemo's example, to li
away the ensigns of lust and repent? The cl
and if he cannot get it longs to have it, only
bling and making it up again. Is not the ma
with his mistress as mad as the dotard we ha
bloodshed lust often leads to, as in the case of
his mistress and destroyed himself.

(v. 281.) "There was once a libertinus who wen
the gods to give him immortality. A certai
from his fever he should stand up to his chin
vow is performed, and the fever comes back
Superstition."

(v. 296.) Thus has Stertinius armed me against
mad, I can tell him to look at home.

Friend, success attend you. Pray tell me what i
aware that I am otherwise than sane.

Did Pentheus' mother think herself mad even wl
slaughtered son?

Well, I admit I am mad. But tell me how.

Why, you are aping Maecenas and building beyon
the giant, or as the frog in the fable aped the l
nothing of your horrible temper—

No more of that!

—or of your living beyond your income—

Mind your own business, Damasippus.

—and your thousand

Membranam poscas, scriptorum quaeque retexens,
Iratus tibi quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? At ipsis
Saturnalibus huc fugisti. Sobrius ergo
Dic aliquid dignum promissis: incipe. Nil est:
Culpantur frustra calami, immeritusque laborat
Iratis natus paries dis atque poëtis.

use. The common reading appears to the simplest and best. [' Scribis tu :' the conjecture of Meineke followed by tter.]

2. *Membranam poscas*] Horace speaks parchment only twice (A. P. 389), harta,' which means the Egyptian parus, being his usual equivalent for a ok. From the thin coats of the parus the name 'liber' was derived, and rchment was less generally used in Hoce's day than the papyrus; though the rd 'membrana' is here used with suffint familiarity to show that this material s also commonly employed. 'Retexens' plies more properly to the papyrus, exere chartam' being a common expresn for putting the pieces of the papyrus gether. 'Retexere scripta' therefore ans to take to pieces or tear up what is itten, or to take out leaves and substite others with different writing upon em. Some of the interpreters not ely refer the metaphor to Penelope and r web.

3. *vini somnique benignus*] A Greek nstruction: 'freely indulging in wine d sleep.' (C. i. 17. 15.) 'Dignum rmone,' 'worthy of being talked out.'

4. *At ipsis Saturnalibus*] The old edins, and all till Bentley, together with st of the MSS., have 'ab;' but the lest of the Blandinians had 'at,' which ntley restored to the text. Horace's e of 'at' in replies is so common that I ink Bentley is right. 'But, say you, ile the Saturnalia were going on you n away to this place (his farm);' i. e. that might write something worth reading. Vell, then,' Damasippus proceeds, 'since u have kept yourself sober, give us someing equal to what you have led us to pect.' [The Saturnalia were originally lebrated on the nineteenth of December; t after C. Caesar reformed the Calendar, ey began on the 17th of December, and ntinued the two following days. Mabius, Sat. i. 10.] They represented the erty of the golden age of Saturn (S. ii. 7. 4: "libertate Decembri"), and one of the chief features was the licence granted to slaves. They had all the mockery of freedom for a few hours, which they spent like their betters in rioting. The feast belonged more to the country than the town, and was properly a farmer's festival. But it was attended with greater disturbances in the city; and one who wanted to be quiet at that time would be glad to retire to the country. Bentley thinks he disposes of 'ab' by asking, how a man could run away from the Saturnalia: were they not celebrated in the country as well as in the town? The same question would apply to the other reading just as well; for if a man went into the country during the Saturnalia, it would be to retire from the tumult of it; and that is the answer, whichever reading is adopted. Bentley joins 'sobrius' with 'fugisti,' which takes away all its force.

6. *Nil est*] 'It's no use.' Plaut. (Truc. iv. 3. 76):

> " At ego ab hac puerum reposcam ne mox inficias eat.
> Nihil est: nam ipsa haec ultro, ut factum est, fecit omnem rem palam."

[' Nil est' may mean, 'you produce nothing.' Orelli.]

7. *calami*] The reed used by the Romans for writing appears to have been precisely the same as the 'kulum' now used throughout the East. Like the papyrus, it was chiefly brought from Egypt, and when cut and ready for use, differed scarcely at all from the pens we employ. As the bad workman finds fault with his tools, the poet is supposed to get in a passion with his pen and beat the wall by his bedside, because his ideas would not flow fast enough. So Persius (i. 106) says of trashy poetry, "Nec pluteum caedit nec demorsos sapit ungues;" it shows no evidences of the beating of the wall or the biting of the nails. He who was unfortunate was said to have been born when the gods were angry; here Damasippus adds, 'and the poets too.' Compare S. ii.

iniquis."

9. *minantis*] 'Promising.' So the Greeks sometimes used ἀπειλεῖν:

αὐτίκα δ' ἠπείλησεν ἑκηβόλῳ Ἀπόλλωνι
ἀρνῶν πρωτογόνων ῥέξειν κλειτὴν ἑκατόμβην. (Il. xxiii. 872.)

And, on the other hand, 'promittere' is used in the sense of 'minari,' as Comm. Cruq. observes, quoting "Promisi ultorem et verbis odia aspera movi" (Aen. ii. 96), to which passage Servius gives the same sense, but it is doubtful.

10. *tepido*] Comm. Cruq. writes on this that Horace disliked the cold, and in the winter was glad to retreat to his country-house, where he could have a good fire. (Epp. i. 7. 10 sq.) But his residence in the valley of the Licenza was sheltered, and probably at some seasons warmer than Rome. Bentley's conjecture of 'lecto' for 'tecto,' which he could not refrain from publishing, though he did not adopt it, lest any one else should think of it and charge him with having stolen it, is as bad as his haste was unnecessary. I know no other Commentator that is likely to have thought of Horace retiring to his farm to enjoy the luxury of a warm bed.

11. *Quorsum pertinuit stipare Platona Menandro*] On the formation of 'quorsum,' that is, 'quovorsum' (which occurs several times in this Satire) and similar words, see Key's L. G. 798. From the connexion it might be supposed that the comic rival of Aristophanes was here meant, and I am not so sure as Orelli that the philosopher is intended. What D-

Verum ob consilium donent tonsore. Sed unde
Tam bene me nosti?" "Postquam omnis res mea Janum
Ad medium fracta est, aliena negotia curo,
Excussus propriis. Olim nam quaerere amabam,
Quo vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset:
Callidus huic signo ponebam milia centum;
Hortos egregiasque domos mercarier unus
Cum lucro noram; unde frequentia Mercuriale

crinitus barbaque prope ad pubem usque porrecta," and asking him for money to buy bread. When he was asked who he was, he answered in a tone of reproach that he was a philosopher, and that he was surprised that Atticus should ask a question which his own eyes would enable him to answer. The good man's reply was, "Video barbam et pallium; philosophum nondum video." ἐκ πώγωνος σοφοί was the Greek way of representing such persons,—men whose wisdom lay in their beards.

18. *Janum ad medium*] There appear to have been three arches dedicated to Janus in the Forum Romanum. They are alluded to again Epp. i. 1. 54: "Haec Janus summus ab imo Perdocet;" i.e. the whole Forum. Near the middle arch were the 'tabernae' of the principal money-lenders. Cicero mentions them (de Off. ii. 25): "de quaerenda, de collocanda pecunia, vellem etiam de utenda commodius a quibusdam optimis viris ad Janum medium sedentibus quam ab ullis philosophis ulla in schola disputatur." [As we have Janus Summus, Imus and Medius, it is possible that Janus may mean a place, street, or passage, the two ends and middle of which are respectively designated by the three adjectives.]

20. *Olim nam*] This position of 'nam' is peculiar to the poets. See below, v. 41, and elsewhere.

21. *vafer—lavisset Sisyphus aere*] Homer (Il. vi. 153) calls Sisyphus κέρδιστος ἀνδρῶν. Damasippus says he used, before he lost all his money, to employ himself in purchasing and selling all kinds of valuable property; among the rest, vessels of Corinthian bronze (often, but improperly, called brass), of such antiquity that the founder of Corinth might be supposed to have used them for washing his feet. This satire upon the rage for antiquated pieces of furniture would have applied still more to the habits of the Romans at a later time. It appears to have gone to absurd lengths during the Empire. Martial (ix. 58) speaks of the worn handles "veterum Corinthiorum." He has an epigram on Euctus, who was a collector of such pretended antiques, one of which still showed the dent it had received in the battle between the Centaurs and Lapithae. The handle of another (a dove) was worn by the hand of Nestor. Another was the cup in which Dido drank Bitias' health, and so on. We have had (S. i. 3. 91) mention of a dish handed down from Evander. Martial (ix. 60) speaks of a gentleman who went about to all the most extravagant shops, pretending he wanted to purchase, and ended by buying two cups for an as:

"Consuluit nares an olerent aera Corinthon,
Culpavit statuas et, Polyclete, tuas.
Expendit veteres calathos et si qua fuerunt
Pocula Mentorea nobilitata manu."

22. *sculptum infabre*] 'Sculptured in an unworkmanlike manner.' The reverse of this is 'affabre,' used by Cicero (in Verr. Act. i. c. 5): "Deum denique nullum Siculis qui ei paulo magis affabre atque antiquo artificio factus videretur reliquit." The art of founding (fusum) is of great antiquity, though the earliest metal statues were beaten out with the hammer. Casting was a process of much nicety, and the fitting of the parts required great skill.

24. *unus*] See A. P. 32; S. ii. 6. 57.

25. *Mercuriale*] There appears to have been a mercantile association called Mercuriales at Rome. Cicero calls it a 'collegium' (ad Qu. Frat. ii. 5): "M. Furium Flaccum equitem Romanum, hominem nequam, Capitolini et Mercuriales de collegio ejecerunt." But Damasippus merely means that his skill in making bargains was so well known that he was called all over the town a ward of Mercury, and we need not suppose him to

suere mihi cognomen compita." "Novi,
iror morbi purgatum te illius. Atqui
vit veterem mire novus, ut solet, in cor
cto lateris miseri capitisve dolore,
thargicus hic cum fit pugil et medicum urget.
ne quid simile huic, esto ut libet." "O bone, ne
trere; insanis et tu stultique prope omnes,
iid Stertinius veri crepat, unde ego mira
ripsi docilis praecepta haec, tempore quo me
us jussit sapientem pascere barbam
e a Fabricio non tristem ponte reverti.

n a mercator. (Introduction.) SS. and Acron have 'Mercuriale.' and some others have the dative, the more usual construction. See 47 n., and Key's L. G. 984 note. Gellius xv. 29: "Duae istae in figurae notae satis usitataeque hi nomen est Julius' et 'mihi t Julio.'" 'Compita' were those re two or more streets converged nt or crossed one another. At es idlers lounged, and passengers s stopped to offer a prayer to the

bone' (S. 6. 51), like the Gree

32. *prope omnes*] Stertiniu allow of any exceptions to th note on v. 44), and 'prope' th be looked upon, not as limiti but perhaps as softening the little. It is hard to give the tinct meaning in C. iv. 14. 20 Satire v. 268. The Greeks εἰπεῖν in the same way.

33. *Stertinius*] See Introduct is nowhere else used in a goo it is put into Damasippus' m

Nam male re gesta cum vellem mittere operto
Me capite in flumen, dexter stetit et, Cave faxis
Te quidquam indignum; pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram quid sit furere: hoc si erit in te
Solo nil verbi pereas quin fortiter addam.
Quem mala stultitia et quemcunque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autumat. Haec populos, haec magnos formula reges
Excepto sapiente tenet. Nunc accipe quare
Desipiant omnes aeque ac tu qui tibi nomen
Insano posuere. Velut silvis ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit, unus utrique
Error, sed variis illudit partibus; hoc te
Crede modo insanum, nihilo ut sapientior ille

38. *Cave faxis*] The last syllable in 'cave' used with the subjunctive (sometimes with and sometimes without 'ne') is always short [or 'cave' was pronounced a monosyllable]. In respect to the forms 'faxo' ('fac-so') for 'fecero,' 'faxim' ('fac-sim') for 'fecerim,' 'faxem' ('fac-sem') for 'fecissem,' see Key's L. G. 566. 'Pudor malus' is the French 'mauvaise honte.'

39. [*Pudor malus*] 'It is a false shame which torments you, since you are afraid (qui vereare) of being reckoned a madman among those who are mad.']

41. *Primum nam inquiram*] 'Nam' is sometimes used to introduce an explanation as here and in Epp. i. 1. 76. Compare Caesar (B. G. iii. 28): "Morini Menapiique longe alia ratione ac reliqui Galli bellum agere instituerunt. Nam quod intelligebant maximas nationes, quae proelio contendissent, pulsas superatasque esse," etc. (See Key's L. G. 1452.)

43. [*mala stultitia*] 'Stultitia cum malitia conjuncta,' 'a wilful folly,' the same as 'prava stultitia' v. 220: Doederlein. Thus folly from badness of purpose is well distinguished from simple ignorance, 'inscitia veri.']

44. *Chrysippi porticus*] This was the στοὰ ποικίλη at Athens, in which Zeno first taught, and from which his followers derived their name (Diogenes Laertius, vii. Zeno). The Stoics seem to have admitted no mean between perfect wisdom or virtue and absolute folly or vice. The fool therefore was a madman, and he was a fool who was ignorant of the truth; and this applies to all mankind, high and low, except the sage; the sage therefore is he who is perfectly acquainted with the truth, which is the Stoics' equivalent for a virtuous man. This theory of virtue led to the doctrine of punishments ridiculed by Horace in the third Satire of the first book. The Stoics allowed no gradations of virtue, and therefore admitted no gradations of punishment. Their notion of a sage altogether was irrational, because no such being as they imagined a sage to be ever existed. Perhaps it was intended to put before the world the highest standard of virtue, wisdom, and self-control, and by withholding all credit from any stage short of perfection to lead men on to desire perfection: a very discouraging method it must be admitted.

45. [*formula*] This is a legal term, a set form of words, which may contain a definition or a rule of law, or form of action, as Gaius iii. 222: 'Veluti si quis alienum servum verberaverit, et in hunc casum formula proponitur.' See Cicero, de Off. iii. 14.]

47. *qui tibi nomen insano*] Lambinus reads 'insani,' but the dative is right. See above, v. 25 n.

48. [*passim*] 'As their steps may lead, 'in all directions,' 'huc et illuc.' Comp. Ovid, Met. i. 57.]

50. *utrique*] The MSS. vary, but the majority are in favour of 'utrique.' Heindorf and some others have 'utrisque.'

te deridet caudam trahat. Est genus unum
titiae nihilum metuenda timentis, ut ignes,
upes fluviosque in campo obstare queratur;
rum et huic varum et nihilo sapientius ignes
medios fluviosque ruentis. Clamet amica
er, honesta soror cum cognatis, pater, uxor:
c fossa est ingens, hic rupes maxima, serva!"
magis audierit quam Fufius ebrius olim
Ilionam edormit, Catienis mille ducentis,
er, te appello! clamantibus. Huic ego vulgus
ri similem cunctum insanire docebo.
nit veteres statuas Damasippus emendo:
ger est mentis Damasippi creditor? Esto!

udam trahat] "Ut pecus, i.e. aut ex consuetudine puerorum : solent enim pueri deridentes bus a tergo caudam suspendere ut cus caudam trahant" (Porph.). ous boys play tricks of this sort f-witted people [or upon one an- n some such way the proverb may en.

t genus unum] Compare with this

Polymestor, king of Thrace, a by him for his gold. Another l him entrusted to the care Ilione, who was wife of the mestor. She, for some reason the place of her own son Deip latter was brought up as When the Greeks took Troy t Polymestor to put Priam's s and he accordingly killed De

Accipe quod nunquam reddas mihi, si tibi dicam,
Tune insanus eris si acceperis? an magis excors
Rejecta praeda quam praesens Mercurius fert?
Scribe decem Nerio; non est satis: adde Cicutae

passing on to the disproving of the proposition.

68. *quam praesens Mercurius fert*] This notion appears to be taken from a painting; at least the language calls to mind that of Persius (vi. 61, sqq.):—

"Qui prior es cur me in decursu lampada poscis?
Sum tibi Mercurius: venio deus huc ego, ut ille
Pingitur. An renuis? Vin tu gaudere relictis?"

It is common, in ancient works of art, to represent Mercurius with a purse in his hand, and wings on his cap or feet, offering the purse as in haste to some figure by him. In Montfaucon's collection (vol. i. pl 76. 2) he is represented, on a gem, offering his purse to Fortune, who has her hands full (a cornucopia in one and a rudder in the other, as usual), but shows by her face that she is ready to take it. Spence has an engraving from an ancient picture (Polymetis, Pl. xv. 4), in which Mercurius offers his purse to Minerva, and she, with the discretion that belongs to her, is taking only a little of the money it contains; while on a gem, of which a copy is given in the same plate, he is offering it to a female, who, Spence suggests, may be Pudicitia, and she rejects the offer with disdain. The last gem, in which the god is evidently in the act of taking his departure hastily, illustrates the text very well. 'If I offer you a purse of money as a free gift,' says Stertinius, 'are you mad if you accept it? Is not he the fool who rejects the treasure that Mercurius in his bounty offers, seeing he may never be so kind again?'

69. *Scribe decem Nerio*] This is a difficult passage. In the first place it may be doubted who is the speaker of these words. They appear to me to be meant for an invective of the money-lender Perillius against his slippery debtor Nerius. If that be so, the Stoic replies to him in ver. 74 and the two following verses. The Scholiasts, it is true, make Cicuta and Perillius the same person; but Acron adds, "quidam dicunt istum Nerium Perillium," and this is as likely as the other, but more likely that they are all different. Taking it so, the sense seems to me to be this. 'Make an entry of ten (minae, or any thing else) lent to Nerius; add by way of security, a hundred such bonds as Cicuta employs, and to this any number of fetters you please (that is, take what security of him you choose), still the rascal will escape.' To which the Stoic replies, 'If he is mad who ruins himself and cannot pay his debts, you are more mad for lending him money which you have no chance of getting back again.' The banker ('argentarius') through whom the money was advanced would make an entry in his books, which entry was legal evidence of the debt; but Perillius says with such a slippery fellow it would not be sufficient. Bentley (on Epp. ii. 1. 105) says 'scribe' in this passage is addressed to the debtor, quoting, among other places, Dig. 12. 1. 40, "Lucius Titius scripsi me accepisse a P. Maevio quindecim mutua numerata mihi de domo." That the word is used elsewhere in connexion with the acknowledgment given by the borrower is true. It explains that transaction of the unjust steward in the Gospel of St. Luke (xvi. 6), δέξαι σου τὸ γράμμα καὶ καθίσας ταχέως γράψον πεντήκοντα. But here it is impossible that the debtor can be addressed. The entry of the debt must be meant. With 'decem,' Doering and Heindorf, and most of the editors since them, including Orelli [and Ritter], propose to understand 'tabulas.' This spoils the passage. There is no doubt that 'decem' expresses the sum lent, as 'quindecim' does in the above passage from the Digest. And again, in Dig. 45. 2. 9, "Titius et Maevius Sempronio decem danto;" and 12. 1. 19, "veluti si Titio decem dedero, ut Stichum intra Kalendas manumittat," and elsewhere. Acron and Porphyrion omit the preposition 'a' before Nerio, as I have done, but Porph. says, "quidam Anerio legunt," and this means 'a Nerio,' which Comm. Cruq. has [and Orelli, Ritter, and Krüger]. The Schol. on Persius ii. 14 ("Nerio jam tertia conditur uxor"), and Servius on Aen. vii. 422, quote this passage without the preposition. All the early editions till Lambinus omit it. Fea quotes several MSS. in which 'a' does not occur. It appears in most MSS. and modern editions. The Roman expression for entering a debit against any one was 'expensum referre alicui;' to put to his credit was 'acceptum

Quisquis luxuria tristive superstit

Aut alio mentis morbo calet; huc

referre alicui;' sometimes, but rarely, 'abs aliquo,' not 'a.' (See Cicero, Orat. c. 47, and other anthorities quoted by Mr. Long on Caesar, B. G. viii. 38.)

The Scholiast on Persius (l. c.) says that the Nerius there mentioned made a great deal of money through the death of his wives 'and was a notorious usurer, being the same that Horace alludes to.' I put no faith in this. The name in either case stands for any body that the case may suit, though it may have become proverbial through some person that bore it. 'Cicuta' is a nickname, the Scholiasts say, given to some notorious usurer for his sour temper. Horace represents him as a shrewd person to have dealings with; one who when he advanced money looked well to the security, and when he bound a debtor tied the knot tight. [See note at the end of the volume.]

71. *Proteus*] For the story of Proteus, see Hom. Odyss. iv. 410, sqq., 455 sqq.:—

οὐδ' ὁ γέρων δολίης ἐπελήθετο τέχνης
ἀλλ' ἤτοι πρώτιστα λέων γένετ' ἠϋγένειος,
αὐτὰρ ἔπειτα δράκων, καὶ πάρδαλις, ἠδὲ μέγας σῦς·
γίγνετο δ' ὑγρὸν ὕδωρ, καὶ δένδρεον ὑψιπέτηλον.

(which Virgil has imitated, Georg. iv. 405 sqq.). Ovid, Fast. i. 369; A. A. i. 761:—

Dum doceo insanire omnes, vos ordine adite.
Danda est ellebori multo pars maxima avaris;
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberi summam incidere sepulcro:
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria atque epulum arbitrio Arri,
Frumenti quantum metit Africa. Sive ego prave
Seu recte hoc volui, ne sis patruus mihi. Credo
Hoc Staberi prudentem animum vidisse. Quid ergo

83. *Nescio an Anticyram*] On the phrases 'nescio an,' 'haud scio an,' 'I incline to think it is so,' see Key's L. G. 1421. Anticyra, called by Strabo 'Αντίκιῤῥα, was a town of Phocis on the Sinus Corinthiacus, and was celebrated for hellebore, a medicine used very generally in cases of madness. It would seem probable from ver. 166 and other places that patients went to reside at Anticyra sometimes. The modern name is Aspra Spitia, that is, 'hospitia.' There were two other places of the name (Strabo, pp. 418. 434), one in Thessaly, another in Locris, each of which is said to have produced hellebore. Whether the number three can be supported by A. P. 300, "Si tribus Anticyris caput insanabile nunquam," is more than doubtful (see n.). 'Destinare,' Orelli says, is a medical term for prescribing.

84. *Staberi*] There is no information about this person in the Scholiasts. The praenomen of Arrius was Quintus (below, ver. 243, "Quinti progenies Arri par nobile fratrum"), and he is known from several allusions in Cicero. He was the person Verres wanted to succeed him (in Verr. ii. 2. 15), being a person of like mind with himself, and of the lowest origin. See Brut. c. 69, where he is said to be an instance how, in those days as in these, without learning or talent and merely by time-serving, a man might rise to honour and wealth. He was praetor in A.U.C. 682 (Liv. Epit. 96), and stood for the consulship A.U.C. 695, but was rejected (Cic. ad Att. ii. 7). He gave a great funeral entertainment, which is mentioned by Cicero in his speech in Vatinium, c. 12. He there calls him "familiaris meus," which raises a doubt whether he is the person mentioned in the Brutus. If the Schol. Gronov. in Cic. Divin. is right, the Arrius of A.U.C. 695 was the son of the praetor. The exhibition of gladiators was originally a funeral ceremony, and so continued after the practice became common as a popular entertainment. After the funeral of a wealthy man a distribution of meat to the people ('visceratio') was not uncommon, and a public banquet ('epulum') was very common, to which persons of the highest distinction that the friends could get to attend were invited. The distribution of corn ('frumentatio') was also a common practice. This Staberius, who considered it a disgrace for any man to die poor, willed that the amount of his property should be recorded on his tomb; and his heredes if they did not do this were, by a condition in his testament, 'damnati,' under a penalty, to celebrate his funeral with gladiatorial shows and an epulum on a scale to be determined by Arrius, which would be an extravagant scale. 'Damnati' is a legal term, and penalties were common in Roman wills; [and they occur in monumental inscriptions, as in this form, 'Si quis.. hoc sepulcrum.. vendere vel donare voluerit dare damnas esto aerario &c.' (Orelli). 'Damnatio' was also a Roman form of giving a legacy (Gaius, iii. 197. 201)]. We must infer from the text that 200 pairs of gladiators were in Horace's day an extravagant number, but in later times it would not have been excessive. "Frumenti quantum metit Africa" is a proverbial expression, see C. i. 1. 10. As to 'patruus,' see C. iii. 12. 3, and above, S. 2. 97. Compare Persius (iii. 96), "Ne sis mihi tutor." ['Sive ego ... patruus mihi:' these words express the thoughts of Staberius; 'Whether I have done wrong or right in putting the condition in my will, don't you blame me.' 'Hoc' refers to 'ne sis patruus mihi.' If you don't comply with my wishes, you shall pay the penalty.]

89. *Prudentem*] Cicero (in a fragment quoted by Forcell.) defines 'prudentia' thus: "Sapientis est providere, a quo sapientia est appellata prudentia." What

quidquid volet. Hoc veluti vi
Speravit magnae laudi fore. Quic
Graecus Aristippus? qui servos pr
In media jussit Libya, quia tardiu
Propter onus segnes. Uter est ins
Nil agit exemplum, litem quod lite
Si quis emat citharas, emptas comp
Nec studio citharae nec Musae dedi

Staberius provided for is related in what follows.

90. *summam patrimoni*] ['Patrimonium' often means no more than a property or a man's estate, as we call it.]

91. *Quoad*] Must be pronounced as a monosyllable. On the formation of the word see Key's L. G. 799.

93. *perisset*] This, which is the reading of the Blandinian and other good MSS., is probably the true one. The common reading was 'periret.' Bentley approves and argues for the pluperfect, but leaves 'periret' in the text. He quotes Terence (Phorm. i. 2. 69), "Non si redisset ei pater veniam daret;" and Adelph. ii. 1. 24, "Si attigisses ferres infortunium;" and S. i. 6. 79. Staberius' doctrine was that goodness was measured by wealth, and that if he should die poorer by a part of an as, he would, in the same proportion, be in his own esteem a less virtuous man.

97. *Sapiensne? Etiam, et rex*] 'Wise? say you. Aye, and a king to boot, and any thing he shall please.' Some MSS. omit 'et,' but 'etiam' in replies means

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Si scalpra et formas non sutor, nautica vela
Aversus mercaturis, delirus et amens
Undique dicatur merito. Quî discrepat istis
Qui nummos aurumque recondit, nescius uti
Compositis metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum
Porrectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris;
Si positis intus Chii veterisque Falerni
Mille cadis—nihil est, tercentum milibus—acre
Potet acetum; age, si et stramentis incubet, unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca:
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo jactatur eodem.

106. *formas*] Here this signifies a shoemaker's lasts. It is used for moulds in which castings are made, and would express any shape or block on which any thing is made.

107. *Aversus mercaturis*] 'Mercaturis' is the dative. Compare C. ii. 4. 19: "Tam lucro aversam." 'Istis' (v. 108) is the dative in the same construction. Quintilian (vii. 1. 11) has "defensioni aversior;" and this Latin use explains our own 'averse to.'

115. *Chii veterisque Falerni*] Pliny says respecting the age of Falernian, "Falernum nec in novitate nec in nimia vetustate corpori salubre est. Media ejus aetas a quinto decimo anno incipit" (N. H. xxiii. 20).

116. *nihil est*] He might have said 'immo.' See S. i. 3. 20 n. A similar mode of expression, as I undestand the line, occurs in Aeschylus (Eumen. 38):

δείσασα γὰρ γραῦς, οὐδὲν, ἀντίπαις μὲν οὖν.

117. *unde-octoginta annos natus*] After he has completed seventy-nine years, that is, in his eightieth year.

118. *stragula vestis*] "In 'stratum' omne vestimentum contineri quod injiciatur Labeo ait: neque enim dubium est quin stragula vestis sit omne pallium περίστρωμα. In victum ergo vestem accipiemus, non stragula; in stratu omnem stragulam vestem" (Ulpian, Dig. 50. 16. 45). The ancients had very expensive coverings for their beds and couches. They were usually purple, wide, and sometimes richly embroidered. "Multa stragula vestis" is reckoned among the rich furniture of Heraclius of Syracuse. (Cic. in Verr. ii. 2. 14.) Compare also ii. 4. 26, where Cicero says that Verres had a weaving establishment for the manufacture of these coverlids in every wealthy house in Sicily. One lady of Segesta, named Lamia, took three years to make him 'stragula vestis,' which was dyed with the richest purple. By way of showing the reckless extravagance of M. Antonius, Cicero says (Phil. ii. 27) you might see the couches in his slaves' rooms covered with the purple περιστρώματα that had belonged to Cn. Pompeius. The affectation of Zoilus, who pretends to be ill, that he may have an opportunity of displaying his bed and the furniture, is cleverly told by Martial (ii. 16):

"Zoilus aegrotat: faciunt haec stragula febrem;
Si fuerit sanus, coccina quid facient?
Quid torus a Nilo? quid Sidone tinctus olenti?
Ostendit stultas quid nisi morbus opes?
Quid tibi cum medicis? dimitte Machaonas omnes.
Vis fieri sanus? stragula sume mea."

119. *putrescat*] There is no variation in the MSS. here. Below (v. 194) the majority and best are in favour of 'putesco.'

121. *morbo jactatur eodem*] That is

Cum laqueo uxorem interimis ma
Incolumi capite es? Quid enim,
Nec ferro ut demens genitricem c
An tu reris eum occisa insanisse p
Ac non ante malis dementem actu
In matris jugulo ferrum tepefecit
Quin ex quo est habitus male tuta

madness. The word 'jactari' is applied to the tossing of the sick and writhing of those in pain. Lucretius (iii. 505):—

> "Haec igitur tantis ubi morbis corpore in ipso
> Jactentur miserisque modis distracta laborent."

123. *Dis inimice senex*] This is an adaptation of *θεοῖς ἐχθρός*, a common Greek expression. See Demos. (de Cor. p. 124): *κόλακες καὶ θεοῖς ἐχθροὶ καὶ τἄλλα*, and p. 245, *προδοτῶν καὶ δωροδόκων καὶ θεοῖς ἐχθρῶν ἀνθρώπων*.

127. *perjuras*] Other examples of this form are given by Forcellini, who says the best MSS. have 'perjuro' in Cicero, where 'pejero' is usually found in the editions. As a compromise between the two forms, Orelli's best MSS. in this place have 'pejuras.'

129. *servosque tuos quos aere pararis*] Bentley will lay any wager ('equidem ausim quavis sponsione contendere') Horace did not write thus, but 'servosve tuo quos aere pararis.' [Ritter has servosve.] 'Tuo' appears in

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Nil sane fecit quod tu reprehendere possis:
Non Pyladen ferro violare aususve sororem
Electram, tantum maledicit utrique vocando
Hanc Furiam, hunc aliud jussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla vappamque profestis,
Quondam lethargo grandi est oppressus ut heres
Jam circum loculos et claves laetus ovansque
Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: mensam poni jubet atque
Effundi saccos nummorum, accedere plures
Ad numerandum; hominem sic erigit; addit et illud:
Ni tua custodis, avidus jam haec auferet heres.
Men vivo? Ut vivas igitur vigila: hoc age. Quid vis?
Deficient inopem venae te ni cibus atque
Ingens accedit stomacho fultura ruenti.
Tu cessas? Agedum, sume hoc ptisanarium oryzae.
Quanti emptae? Parvo. Quanti ergo? Octussibus. Eheu!
Quid refert morbo an furtis pereamque rapinis?
Quisnam igitur sanus? Qui non stultus. Quid avarus?
Stultus et insanus. Quid, si quis non sit avarus,

141. *splendida bilis*] 'Splendida' is a redundant epithet. Persius, who imitates Horace frequently, calls it 'vitrea bilis' (iii. 8). Heindorf quotes from Galen (*περὶ αἰτ. συμπτ.* ii. 50): *μέλαινα χολὴ στιλπνοτέρα αὐτοῦ τοῦ αἵματός ἐστιν, ὥσπερ καὶ ἡ ἐκ τῆς νεκρᾶς θαλάττης ἄσφαλτος ἣν Ἰουδαϊκὴν ὀνομάζουσι.*

142. *Opimius*] This man was 'magnas inter opes inops' (C. iii. 16. 28). ['Pauper argenti' like 'pauper aquae,' C. iii. 30. 11.] On the wine of Veii, see note on C. i. 9. 7, and Persius (S. v. 147). On 'Campana trulla' see S. i. 6. 118. [And as to 'vappam' S. i. 5. 16.] 'Trulla' a diminutive of 'trua,' was a cup. Cicero (in Verr. ii. 4. 27) mentions one made of a single precious stone of enormous size, with a gold handle.

[145. *grandi . . . ut*] 'So great that.' See Epod. xvi. 31.]

147. *Multum celer*] See S. i. 3. 57.

[152. *hoc age*] 'Take care,' 'attend to what I say:' he has just said 'vigila.' It is a common formula, used whenever attention is required. 'Quid vis?' is another formula used for reproof. Doederlein conjectures, 'vigil hoc age.']

155. *Agedum, sume hoc ptisanarium oryzae*] On 'agedum' see S. i. 4. 38. 'Ptisanarium' is a diminutive of 'ptisana,' and means a little broth [which was made of barley or rice (Plin. N. H. 18. c. 7). 'Ptisanarium' is of the form of a Greek diminutive, which would have the antepenultima short, as Ritter remarks. Celsus (iv. 7) has the expression, 'sorbitio ptisanae vel alicae vel oryzae.]

157. *furtis pereamque rapinis*] See note on S. i. 3. 122, and above v. 130. The reading 'pereamve,' is adopted by Bentley and Fea against most of the MSS. and nearly all the old editions. The wretched man, when he hears the price of his food, conjures up the notion that every body is conspiring to rob and plunder him: a state of mind which the disjunctive particle does not express.

158. *Quisnam igitur sanus*] These questions and answers are all made by Stertinius himself. 'Stultus et insanus' means 'he is a fool, and therefore mad;' not 'he is a fool, and moreover he is mad,' since folly and madness have already been declared to be identical.

inuo sanus? Minime. Cur, Stoïce? Dicam.
est cardiacus (Craterum dixisse putato)
aeger: recte est igitur surgetque? Negabit,
l latus aut renes morbo tentantur acuto.
est perjurus neque sordidus; immolet aequis
porcum Laribus: verum ambitiosus et audax;
iget Anticyram. Quid enim differt, barathrone
es quidquid habes an nunquam utare paratis?
ius Oppidius Canusi duo praedia, dives
quo censu, gnatis divisse duobus
ur et hoc moriens pueris dixisse vocatis
ectum: Postquam te talos, Aule, nucesque

'raterum dixisse putato] Cicero Craterus as attending the daughtticus during her illness, A.U.C. de Attica doleo: credo autem (ad Att. xii. 13, & v. 14). He is d by Persius (S. iii. 65):

— Venienti occurrite morbo.
opus Cratero magnos promittere s?"

rdiacum' Heindorf quotes Celsus' (iii. 19): "Nihil aliud est quam

sense in which it is used befo n). He mentions two MSS. i and Fea mentions others. adopts 'balatrone' ('balatron nominative, 'utrum ut balat Bentley seems to prefer. Th ponderance of authority is i 'barathrone.' But any pit w need not go to Athens or Spar

168. *Servius Oppidius*] lived at Canusium. (See i. 5. property was reduced to two f

[redacted]

Ferrè sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem;
Extimui ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam.
Quare per divos oratus uterque Penates,
Tu cave ne minuas, tu ne majus facias id
Quod satis esse putat pater et natura coërcet.
Praeterea ne vos titillet gloria jure
Jurando obstringam ambo: uter aedilis fueritve
Vestrum praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,

Tiberius always counted his carefully and hid them, carrying a serious face wherever he went; and from these early signs of character he foresaw that one would prove a spendthrift and the other a miser. As to Nomentanus see S. i. 1. 102 n.; and on Cicuta, v. 68.

178. *natura coërcet*] Nature keeps within bounds, defines, limits. [Comp. S. i. 1. 50: 'your natural wants define.' Ritter most absurdly explains 'coercet' of the natural boundaries of the Canusine farms.]

[180. '*uter*,' &c.] See S. i. 2. 63.]

181. *is intestabilis et sacer esto*] A person who was 'intestablis' was 'infamis' and something more. He could not appear as a witness before a magistrate, and so lost virtually much of his civil capacity, which was not a consequence of ordinary 'infamia.' (See Dict. Ant., art. 'Infamia.') He was also, Unterholzner says (ap. Heindorf), incapable of the right of 'mancipatio,' and incapable of all proceedings 'per aes et libram,' because in such proceedings witnesses were wanted. He was not able to witness a will, or, according to Cruquius' Scholiast, to make a will, or receive any thing by will. The conventional meaning of 'intestabilis' came to be the same as 'detestabilis.' As to 'sacer' Festus (quoted by Heindorf) says: "Homo sacer is est quem populus judicavit ob maleficium, neque nefas est eum immolari, sed qui occidit parricidii non damnatur, nam lege tribunicia prima cavetur, 'Si quis eum qui eo plebiscito sacer sit occiderit, paricida ne sit.' Ex quo quivis homo malus atque improbus sacer appellari solet." Thus Oppidius imprecates a curse upon his sons if they should ever aspire so high as to the office of an aedile or a praetor.

182. *In cicere atque faba*] As if his sons were already seeking votes, he says to each of them (for 'tu' must be so understood), 'so you would throw away your money in distributing largesses to the people (such as the aediles were wont to give) in order that you may strut about in the Circus, and have a bronze statue voted you —that is to say, that you may be loaded with the same honours as the great Agrippa, like a fox aping a lion.' It was customary for the aediles to distribute grain or beans and lupines to the common people at the festival of the Floralia (Comm. Cruq.) See Persius (v. 177):—

"—— vigila, et cicer ingere large
Rixanti populo, nostra ut Floralia possint
Aprici meminisse senes."

Agrippa, after he had been praetor and consul, undertook the aedileship, which was the lowest of the curule offices, in A.U.C. 721, to gratify Augustus. His munificence was very great in the erection of public buildings and the celebration of games on a splendid scale, and large donations to the people. 'Latus spatiere' is explained in the note on Epod. iv. 7. Such statues as are here supposed were usually erected in the Forum. It may be observed that Oppidius plainly means the first part of his address, from 'In cicere,' &c. to apply to the careless extravagant Aulus, while the simile of the fox and lion is only applicable to the astute Tiberius, who, if he spends his money, will look for a substantial return for it in such honours and rewards as he saw Agrippa had won. The old editions till Lambinus had 'laetus;' 'latus' is the reading of all the MSS. The greater number of MSS. are in favour of 'aut aeneus,' and that is the reading of all the editions till Bentley, who adopts that of some good MSS., 'et aëneus.' [See C. iii. 3. 65 n.] 'Aëneus ut stes' is like C.

is ut in Circo spatiere et aëneus ut stes,
us agris, nudus nummis, insane, paternis;
cet ut plausus quos fert Agrippa feras tu,
ita ingenuum volpes imitata leonem.
quis humasse velit Ajacem, Atrida, vetas cur?
sum. Nil ultra quaero plebeius. Et aequam
imperito; ac si cui videor non justus, inulto
re quod sentit permitto.—Maxime regum,
ibi dent capta classem deducere Troja!

: "Albanos prope te lacus Ponet
am;" and Virg. (Ec. vii. 35):

te marmoreum pro tempore feci-
; at tu
ura gregem suppleverit aureus
."

e way of speaking is common in
'Astuta ingenuum,' &c. appears
thing but a suitable illustration
by Horace. It is obvious
and we need not suppose it a
or a current fable of Aesop or any

Ne quis humasse velit] This scene
from the remonstrance of Ulysses

corpse of Ajax. 'Nil ultra
beius' is interposed by the so
a king,' ('I am one of the c
and dare ask no more!')—'a
the thing is just that I comm
is a good deal of irony here.
of the command is secondar
of the despot, and his subject
instinctive awe to admit that
the tyrant condescends to ju
and the man of low degree,
trembling and doubt and ast
such condescension, ventures
his reason may be enlightene
order that he may learn to
lingly. Compare Juvenal (S

[redacted]

Ergo consulere et mox respondere licebit?
Consule. Cur Ajax, heros ab Achille secundus,
Putescit toties servatis clarus Achivis,
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro?
Mille ovium insanus morti dedit, inclitum Ulixen
Et Menelaum una mecum se occidere clamans.
Tu cum pro vitula statuis dulcem Aulide natam
Ante aras spargisque mola caput, improbe, salsa,
Rectum animi servas?—Quorsum?—Insanus quid enim Ajax

others, have 'redducere,' which Lambinus and all the editions after him till Bentley adopted. Heindorf has done the same. The old editions (Ven. 1483, and Ascens. 1511) have 'deducere,' which independently of the quantity, is the word required. 'Reducere' can only be said in the country to which the return is to take place. [But 'redducere' and other forms of this verb with 'redd' are used by Lucretius, and 'redducere' is probably the true form here.] 'Consulere,' as Orelli says, is used humorously, as if the person addressed was a jurisconsultus. On 'respondere' see C. S. 55 n.

194. *Putescit*] The two forms 'putrescere' and 'putescere' are in use, and a difference of meaning is assigned to them, as if 'putescere' meant to rot and emit a stench; the other simply to go to decay. There is no probability in such distinctions. The old editions, with Lambinus, Torrentius, and Bentley, have 'putrescit' here. The majority and best of the MSS. have 'putescit.' The instances of 'putesco' quoted by Forcellini are all doubtful, according to the MSS.; but the root is the same in both verbs. Orelli says that the meaning of both is the same, but that 'putesco' is used because it is softer. But 'putrescat' is used above (v. 119), and the instances he quotes, 'increbuit' for 'increbruit,' 'rubesco' for 'rubresco,' are not to the purpose, since in both those cases the softer form is apparently adopted in order to avoid the double 'r.' (See Mr. Long's note on Cic. in Verr. ii. 23, and S. ii. 5. 93).

195. *Gaudeat ut populus Priami Priamusque*] Comp. Il. i. 255: ἦ κεν γηθήσαι Πρίαμος Πριάμοιό τε παῖδες.

197. *Mille ovium*] "'Mille' in the singular is commonly an adjective; in the plural perhaps always a substantive" (Key's L. G. 1064). See S. i. 6. 111. Gellius (i. 16) has mentioned instances in which, as here, 'mille,' the singular, is used as a noun substantive. He takes as his text a passage of Quadrigarius (Annal. iii.): "Ibi occiditur mille hominum," and quotes Lucilius (Sat. iii.): "Ad portam mille, a porta est sex inde Salernum." Varro (Human. xviii.): "Ad Romuli initium plus mille et centum annorum est." Cato (Orig. i.): "Inde est ferme mille passuum." Cicero (Phil. vi. 5): "Itane? Janus medius (v. sup. v. 18) in L. Antonii clientela est? Quis unquam in illo Jano inventus est qui L. Antonio mille nummum ferret expensum?" He quotes other instances, and concludes that the Romans used 'mille,' not as χίλιοι, but as χιλιάς. Lucilius, in two passages quoted by Gellius, uses the ablative singular 'milli:' "Hunc milli passum qui vicerit atque duobus." "Tu milli nummum potes uno quaerere centum."—'Morti dedit' is exactly equivalent to our 'put to death.' 'Do' means 'to put;' so its compounds 'abdo,' 'put away' 'addo,' 'put to;' 'condo,' put together;' 'dedo,' 'put down' (one's arms); 'dido' put asunder or distribute;' 'edo,' 'put forth;' 'indo,' 'put on;' 'trado,' 'put across, hand over,' &c. See Key's L. G. 542.

198. *mecum se occidere clamans*] Soph. Aj. 42:

τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν;
δοκῶν ἐν ὑμῖν χεῖρα χραίνεσθαι φόνῳ.

200. *spargisque mola caput*] This is the 'mola salsa,' the meal and salt with which the head of the victim was sprinkled. (C. iii. 23. 20 n.)

201. *Quorsum?—Insanus*] There are different ways of punctuating this passage. Acron and Porphyrion have 'quorsum insanus?' which the latter explains "quid enim? inquit: inter quos insanus est, inter luxuriosos et avaros, an inter ambitiosos?" Comm. Cruq punctuates as I have done: "Quorsum: supp. tendis; quid vis? loqui-

Ajax immeritos cum occidit de
Cum prudens scelus ob titulos
Stas animo et purum est vitio
Si quis lectica nitidam gestare

tur Agamemnon." So also Ven. 1483. Orelli's three best MSS. go with the two first Scholiasts. But 'quorsum?' expresses a sudden and angry interruption of the king, astonished at the man's boldness, while he, being warm, goes on without heeding Agamemnon's anger.

203. *Uxore et gnato*] Tecmessa and Eurysaces (Sophocles, Ajax).

204. *Non ille*] 'Non' must not be separated from 'ille.' The meaning is 'not even he,' *οὐδ' ἐκεῖνος*. So in C. iii. 21. 9:

> "Non ille quanquam Socraticis madet
> Sermonibus te negliget horridus."

205. *adverso litore*] Orelli, against his own first and I think better judgment, interprets 'adverso' to be the shore opposite to Troy, where he is now supposed to be. I think the shore is called adverse because they wanted to get away from it and could not. Properly the winds were adverse, not the coast at Aulis. But the transfer of the epithet from the wind to the shore is in accordance with a common usage. Comm. Cruq. interprets 'adverso' by "inimico, unde navigare non poteram." [Nempe tuo. See the Argument, and S. i. 10. 1.]

207. *Meo, sed non furiosus*] This is a very polite reply, considering the provoca-

[redacted]

Huic vestem, ut gnatae, paret ancillas, paret aurum
Rufam aut Pusillam appellet fortique marito
Destinet uxorem; interdicto huic omne adimat jus
Praetor et ad sanos abeat tutela propinquos.
Quid si quis gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo ubi prava
Stultitia hic summa est insania; qui sceleratus,
Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
Nunc age luxuriam et Nomentanum arripe mecum:
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimoni mille talenta,
Edicit piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,

have been carried. For full particulars the reader may consult Becker (Gall., 'Exc. on the Carriages') and Dict. Ant. The principal points are mentioned in Mr. Long's note on Cicero, in Verr. ii. 5. 11: "lectica octophoro ferebatur."

216. *Rufam aut Pusillam*] These names commonly occur in inscriptions, as Bentley has shown by quoting several. He [and Ritter] have Posillam for Pusillam.

217. *interdicto huic omne adimat jus*] The law of the XII tables assigned the charge of persons who were 'furiosi' to their relations in the male line 'agnati,' and the praetor in later times chose the person who should act as 'curator' to the insane person. The same law applied to 'prodigi,' notorious spendthrifts. (See article 'Curator' in Dict. Ant., and below Epp. i. 1, 102 sq.). The story of Sophocles brought before an Athenian jury by his sons, and reading the celebrated chorus in his Oedipus Coloneus, to prove his sanity, is told by Cicero in his treatise on Old Age, c. 7. 'Omne jus' here means every legal capacity for acting. [It is possible that Horace uses 'interdicto' as a participle; but if he did, he misused the word. Ritter takes it as a participle agreeing with 'huic,' and explains it, 'huic qui bonis interdictus a praetore est,' a bit of Latin which is quite original. We may relieve Horace of an imputed blunder by taking 'interdicto' as the ablative. The Commentator must look after himself.]

221. *hic summa est insania*] 'Insania' signifies unsoundness of mind generally; 'furor' the same, accompanied with violence. Horace's climax of madmen is the the man of crime, and the ambitious, the worst of all. [As to 'prava stultitia' see v. 113 n.]

222. *vitrea*] "Aut fragilis aut splendida" (Porph.). It probably means the latter, the glitter of fame. See C. i. 17. 20, where the epithet is applied to Circe, but probably only as it is applied to 'ponto,' in C. iv. 2. 3, in the sense of 'caerula,' as ὑάλινος is used in Greek.

223. *Hunc circumtonuit*] This verse, which has a grand Epic tone, Orelli thinks may be taken from Ennius. But Horace may have written it himself. He resorts occasionally to travestie to heighten the force of his satire. The worst stage of insanity is represented by one whom Bellona hovers round with a trumpet of thunder and her bloody scourge, and urges on to madness, as she drove the Roman soldiers, according to Silius' description of the battle of the Trasimenus (v. 220). The mad rites of the Bellonarii, the priests of this goddess, who cut their own flesh to offer the blood in sacrifice, are mentioned by Lucan (i. 565):

"—— Tum quos sectis Bellona lacertis
Saeva movet cecinere deos;"

and there appear to have been impostors who, professing to be inspired by Bellona, disturbed the peace of the city with their cries. Martial mentions them among the nuisances of a town life (xii. 57. 11): "Nec turba cessat entheata Bellonae."

225. *Vincet enim stultos ratio*] S. i. 3. 105 n. As to 'talenta,' see S. 7. 89.

228. *Tusci turba impia vici*] The Vicus Tuscus was south of the Forum, and leading from the Forum along the bottom of the Mons Palatinus on the west into the Velabrum, which was the name of that part

to the Circus Maximus. The Tuscus received the name, according to Livy (ii. 14) and Dion. Halic. (v. 36), from a body of fugitives from Porsena's army, who were hospitably entertained by the Romans, and allowed to occupy this street. It appears to have been filled with shops, some apparently of the better sort. Martial speaks of the richest silks being sold in the Vicus Tuscus (xi. 27. 11): "Nec nisi prima velit (amica) de Tusco serica vico." But in Plautus' day the worst characters were found there (Curcul. iv. 1. 21): "In Tusco vico, ibi sunt homines qui ipsi sese venditant." The Velabrum is said by Varro (Ling. Lat. iv. 7) to have derived the name from the verb 'vehere,' because the ground was originally a swamp traversed by boats. Here too "prostabant omnia quae ad victus rationem atque delicias pertinebant" (Comm. Cruq.). There were in earlier times different markets for the sale of different provisions, as the 'forum boarium' for oxen, 'olitorium' for vegetables, 'piscarium' and 'piscatorium' for fish, 'cupedinis' for delicacies, &c. All these were afterwards transferred to one large market on the site of the 'forum cupedinis,' on the north side of the Sacra Via, not far from the Forum Romanum. This market was called Macellum, the diminutive form of 'maceria,' the wall with which it was surrounded (Cic. in Verr. ii. 3. 62, Mr. Long's note). See Terence (Eun. ii. 2. 24):—

" —— interea loci ad Macellum ubi advenimus,
Concurrunt laeti mi obviam cupediarii omnes,
Cetarii, lanii, coqui,

Segnis ego, indignus qui tantum possideam: aufer:
Sume tibi decies; tibi tantumdem; tibi triplex
Unde uxor media currit de nocte vocata.
Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidum absorberet, aceto
Diluit insignem baccam: quî sanior ac si
Illud idem in rapidum flumen jaceretve cloacam?
Quinti progenies Arri, par nobile fratrum,
Nequitia et nugis pravorum et amore gemellum,
Luscinias soliti impenso prandere coëmptas,

[236. *aufer: sume tibi*] 'Stop: no more. Do you take decies: you the same.' See Terence, Adelphi, v. 8. 14. 'Insanis? aufer.' 'Are you mad? (say) no more.' also Phormio, iii. 3. 26. The context will show in each case what must be supplied with 'aufer.' See S. ii. 7. 43].

237. *tibi decies*] 'Decies centena millia sestertium:' ten hundred thousand sestertii, not much under 9000*l.*, which sum is given to the huntsman, the same to the fishmonger, but three times that amount to the pander who was in the habit of lending his own wife to the lust of this young profligate. 'Currit' is the reading of most MSS. and of the best. Others have 'currat,' and that appears in most of the editions of the sixteenth century. 'Currat' would mean that the money was given as an inducement to the man to send his wife. ['De nocte:' Censorinus (de die natali, c. 24. Incipiam a media nocte, quod tempus principium et postremum est diei Romani. Tempus quod huic proximum est vocatur de media nocte: sequitur gallicinium,' &c. From this it appears that all the time from midnight to cock-crow was included in de media nocte;' but in some cases the context will show that 'de media nocte' must mean soon after midnight. Comp. S. ii. 8. 3.]

239. *Filius Aesopi*] Aesopus, the actor, amassed great wealth. The name of his son was Clodius, which was the father's name, given him perhaps as a freedman of some one belonging to the Clodia gens. See Pliny, N. H. ix. 35, § 59, where this story of the ear-ring is told. This Caecilia Metella may have been the woman who was the wife of P. Cornelius Lentulus Spinther, and was divorced by him A.U.C. 709, in consequence of her intrigues, chiefly with Dolabella, Cicero's son-in-law, of whose profligacy Aesop's son appears to have been partner. Cicero mentions them together in a letter to Atticus (xi. 15), "ca—quae me conficiunt: ad quae gener accedit et caetera quae fletu reprimor ne scribam. Quin etiam Aesopi filius me excruciat." According to Porphyrion he fell under the abuse of the poet Maevius ("de hoc Maevius poeta scribit"), which places him in better company than he deserves, for that man's abuse seems to have been directed against the best men of his day. The mad freak of Clodius is also related of Cleopatra. See Pliny (ubi sup. § 58) and Suetonius (Calig. c. 37). Aesopus, the actor, was not less extravagant than his son, see below, v. 245 n.

240. *absorberet*] The MSS. vary between this word and two others. 'Absorberet' Bentley first took into the text from most of his own MSS. and several others, and the best MSS. since have confirmed it. 'Exsorberet' was the common reading in Bentley's day, and that of all the old editions. 'Obsorberet' Orelli prefers on little authority, quoting S. ii. 8. 24, "obsorbere placentas," where the word signifies the act of a glutton gobbling down his food, which sense has no place here.

243. *Quinti progenies Arri*] Of the father enough has been said above (ver. 86 n.). Of the sons nothing is known. There was a man of this name who held several offices under Tiberius, as appears from an inscription on a tombstone transcribed by Capmartin de Chaupy (Découv. de la Maison de Camp. d'Horace, vol. i. p. 190).

245. *Luscinias*] The second syllable is long; the third coalesces with the last (S. i. 7. 30 n.). The spirit of wantonness could hardly go further than dining upon nightingales, who are "vox et praeterea nihil," as the story goes in Plutarch (Apophth. Lacon. divers. 13), τίλας τις ἀηδόνα καὶ βραχεῖαν πάνυ σάρκα εὑρὼν εἶπε, φώνα τύ τις ἐσσὶ καὶ οὐδὲν ἄλλο. Pliny (H. N. x. 43) speaks of the cost of a dish of nightingales: "Servorum illis pretia sunt, et quidem ampliora quam quibus olim armi-

Fasciolas, cubital, focalia, potu

geri parabantur." He also mentions (x. 72) that Aesopus, the actor (v. 239 n.), on one occasion had a dish of singing and talking birds ("cantu aliquo aut humano sermone vocales") each of which cost 6000 sestertii, and the whole dish 100,000, on which Pliny remarks the man was worthy of his son who melted the pearl and drank it. ['Impenso' seems to mean 'a high price,' as in Livy ii. 9 it certainly does. In Caesar B. G. iv. 2 'impenso pretio' means, as Doederlein affirms, simply 'by paying money;' but that is not certain.] 'Prandere' need not be strained to mean that they eat these costly dishes for their 'prandium' or luncheon.

216. *Sanin creta an carbone notandi*] The distinction of days by white and black marks has been mentioned C. i. 36, 10 n. Horace here applies them to the distinction of character, and Persius has imitated him (S. v 108): "Illa prius creta, mox haec carbone notasti?" The MSS. and editions vary in the reading of this verse. 'Sani an' is the reading of Ven. 1483. 'Sani' is joined to 'abeant' in the edition of Ascensius, 1511, but in his commentary he takes it otherwise, and seems to follow the reading I have adopted, saying, "Sanine sunt ac notandi creta, i.e. bono lapillo quo sani notandi sunt; an carbone, i.e. nigro colore quo malos et perditos designant; q. d. sine dubio notandi sunt carbone tanquam insani." This I believe to be the true reading and interpretation. 'Are they as men of sound mind to be marked with a white ...'

Dicitur ex collo furtim carpsisse coronas
Postquam est impransi correptus voce magistri?
Porrigis irato puero cum poma recusat:
Sume, catelle! negat; si non des, optet: amator
Exclusus quî distat agit ubi secum eat an non
Quo rediturus erat non arcessitus, et haeret
Invisis foribus? Nec nunc cum me vocat ultro
Accedam? an potius mediter finire dolores?
Exclusit; revocat: redeam? Non si obsecret.—Ecce
Servus non paulo sapientior: O here, quae res
Nec modum habet neque consilium, ratione modoque
Tractari non volt. In amore haec sunt mala, bellum,
Pax rursum: haec si quis tempestatis prope ritu
Mobilia et caeca fluitantia sorte laboret
Reddere certa sibi, nihilo plus explicet ac si
Insanire paret certa ratione modoque.
Quid, cum Picenis excerpens semina pomis

stinctive reverence for the philosopher and the place he was in, better than many sentences could have done. 'Correptus,' which Orelli renders 'acriter reprehensus,' 'sharply reproved,' rather means 'arrested, conscience-smitten.'

259. *Sume, catelle*] Such diminutives were expressions of endearment. See Plautus (Asin. iii. 3. 103):—

"Dic igitur me anaticulam, columbam, vel catellum," &c.

260. *agit ubi secum*] With such a scene as this the Eunuchus of Terence opens, and a good deal is taken word for word from that scene. Persius has imitated Horace closely in his fifth Satire, ver. 161 sqq.:—"Dave cito, hoc credas jubeo, finire dolores Praeteritos meditor," &c. The lover's indecision is represented elsewhere, in Epod. xi. 19 sqq. In ver. 262 'nec nunc,' which is the reading of all the best MSS., Bentley has changed into 'ne nunc,' with very slender authority. Fea and others have followed him. The same change has been made in the text of Persius (l. c.), where he borrows these words of Horace. 'Invisis foribus' Persius turns into 'limen ad obscoenum.'—['Cum me vocet ultro,' Ritter. 'Ultro' means 'even.']

267. [Tractari non volt] 'Cannot be treated' 'does not choose to be treated.' Comp. C. i. 8. 16—'tempestatis ritu:' C. iii. 29. 33.]

270. *nihilo plus explicet*] Forcellini quotes this passage in conjunction with others, in which 'explicare' signifies to gain a point or serve a purpose. He explains 'explicet' by 'efficiat,' 'assequatur,' 'obtineat.' Hirtius (B. G. viii. 4) has "Explicandae rei frumentariae causa." It is also used in a peculiar sense in C. iv. 9. 44.

272. *Picenis excerpens semina pomis*] The orchards of Picenum, the district that lay between the country of the Sabines and the Hadriatic, were celebrated. In the next Satire (v. 70) Picenian apples are said to be superior to those of Tibur, and they are mentioned by Juvenal (xi. 74):

"—— de corbibus isdem
Aemula Picenis et odoris mala recentis."

The pears of this same country are commended by Pliny (N. H. xv. 15, 16). Martial mentions the olives and the bread of Picenum as particularly good (xiii. 36 and 47). The Scholiasts Porphyrion and Comm. Cruq. explain the sport here alluded to. Lovers, say they, were wont to take the pips of apples between their finger and thumb and shoot them up to the ceiling, and if they struck it then their wish would be accomplished. Pollux relates the same sports (ix. 128), and some such are common in our own nurseries. 'Camera,' which is from the Greek καμάρα, and is sometimes spelt with an 'a,' was an arched ceiling, as 'lacunar' was flat. The 'lacunar' was so called from panels with raised sides, and so having each the appearance of a 'lacus' or shallow reservoir, into which the ceiling

des si cameram percusti forte, penes te es?
d, cum balba feris annoso verba palato,
ificante casas quî sanior? Adde cruorem
titiae atque ignem gladio scrutare. Modo, inquam
lade percussa Marius cum praecipitat se
ritus fuit, an commotae crimine mentis
olves hominem et sceleris damnabis eundem,
more imponens cognata vocabula rebus?
ertinus erat, qui circum compita siccus

etimes divided. See C. ii. 18. 2: bur neque aureum mea renidet in acunar." Pliny (xxxiii. 3) says, aria quae nunc et in privatis doauro teguntur, post Carthaginem primo inaurata sunt in Capito-Laquear' is another form of 'la-Horace also uses the expression a tecta' (C. ii. 16. 11), which is n other writers. Ovid alone uses l 'lacunare,' to form such ceilings iii. 563.) ['Percusti:' Comp. nus,' S. i. 9. 79].

penes te es] This seems to correto the Greek ἐν ἑαυτῷ εἶναι for a

scrutare modo, inquam.' All 'adde cruorem . . . inquam The explanation given on v. 2 as any that I can find in th tors, and much better than story here referred to, as Es probably well known at the ritus,' Festus says, is anot 'cereritus,' which signifies Ceres; but striking men ma far as I am aware, one of th that goddess. ['Cerritus, sanus, quasi *cerebritus*, vocab to ascitum,' Ritter.] 'Comm for different degrees of menta

[redacted]

Lautis mane senex manibus currebat et Unum—
Quid tam magnum? addens—, unum me surpite morti,
Dis etenim facile est! orabat; sanus utrisque
Auribus atque oculis; mentem, nisi litigiosus,
Exciperet dominus cum venderet. Hoc quoque volgus
Chrysippus ponit fecunda in gente Meneni.
Juppiter, ingentes qui das adimisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo
Mane die quo tu indicis jejunia nudus
In Tiberi stabit. Casus medicusve levarit

Aedilium." See also Dig. 21, Tit. 1. 1. § 1. The commencement of the edictum Aedilium Curulium de venditionibus is: "Qui mancipia vendunt certiores faciant emptores quid morbi vitiive cuique sit, quis fugitivus errove sit, noxave solutus non sit: eademque omnia cum ea mancipia venibunt palam recte pronuntianto. Quod si mancipium adversus ea venisset, sive adversus quod dictum promissumve fuerit, cum veniret, fuisset, quod ejus praestari oportere dicetur emptori omnibusque ad quos ea res pertinet judicium dabimus ut id mancipium redhibeatur." [See Epp. ii. 2. 14.] On 'lautis manibus,' Comm. Cruq. says, "quia solebant precaturi deos manus et pedes abluere." The practice was followed by the Greeks according to the rule stated by Hesiod (Op. et Di. 724, sq.):

Μηδέποτ' ἐξ ἠοῦς Διὶ λείβειν αἴθοπα οἶνον
Χερσὶν ἀνίπτοισιν μηδ' ἄλλοις ἀθανάτοισιν,
Οὐ γάρ τοί γε κλύουσιν, ἀποπτύουσι δέ τ' ἀράς.

Hector likewise says (Il. vi. 266):—

Χερσὶ δ' ἀνίπτοισιν Διὶ λείβειν αἴθοπα οἶνον
Ἅζομαι.

For 'quid tam magnum' (with which compare Pers., S. v. 120, "Et quid tam parvum?"), the old editions and some early MSS. have 'quiddam magnum.' 'Quid tam' is supported by good MSS., and Cruquius has it in his text; Turnebus had previously sanctioned that reading ("'Quid tam' quod in libro antiquo vidi mallem quam 'quiddam'"), and Bentley and others have adopted it. ['Quid tam magnum? addens': the simpleton says 'What is that for the gods to do?' It is nothing for them to save one poor mortal out of so many. The 'gens Meneni' is the crowd of madmen, as the context shows; and that is enough for the understanding of the passage].

289. *cubantis*] See note on S. i. 9. 18. 'Illo die' Porphyrion explains to mean 'die Jovis.' The Jews fasted on Thursdays and Mondays ("I fast twice in the week," Luke xviii. 12) in commemoration, it is said, of Moses' ascent into the Mount on the fifth day of the week, and of his return on the second. The practices of the Jews were the best illustrations of superstition in the eyes of Horace and men of the world, and their fast is here perhaps alluded to. See note on S. i. 9. 69. On special occasions fasts were ordered like that which was instituted in honour of Ceres, A.U.C. 561, when the decemvirs, after consulting the Sibylline books, reported "Jejunium instituendum Cereri esse et id quinto quoque anno servandum" (Livy, xxxvi. 37). The vow made by the mother for her sick child is intended to represent another foreign superstition, as the Romans held it, that of bathing the body in token of the purifying of the soul. Juvenal (vi. 522, sqq.) represents a woman under the influence of priests dipping herself three times in the Tiber on a cold winter's morning when she had to break the ice to get in; and Persius (ii. 15) says of the hypocrite who prayed to the gods to send him a treasure, or to put his ward or his wife out of the way:—

"Haec sancte ut poscas, Tiberino in gurgite mergis
Mane caput bis terque, et noctem flumine purgas."

[292. *Casus &c.*] The 'si' in such a clause is sometimes omitted. Horace wickedly supposes that if the child recovered, it might not be with the doctor's help, but in spite of it.]

rum ex praecipiti, mater delira necabit
elida fixum ripa febrimque reducet.
ne malo mentem concussa? Timore deorum.
: mihi Stertinius, sapientum octavus, amico
a dedit, posthac ne compellarer inultus.
rit insanum qui me totidem audiet atque
icere ignoto discet pendentia tergo."
oice, post damnum sic vendas omnia pluris,
me stultitia, quoniam non est genus unum,
nire putas? Ego nam videor mihi sanus."
iid, caput abscissum demens cum portat Agave
ti infelicis, sibi tum furiosa videtur?"
ultum me fateor, liceat concedere veris,
ue etiam insanum; tantum hoc edissere, quo me
rotare putes animi vitio?" "Accipe: primum

Quone malo] See S. i. 10. 21 on 'Timor deorum' is equivalent *αιμονία* in the sense of superstition. 1 metus' expresses a right fear of . But the distinction was not in-observed. (Pers. S. ii. 31, "Ecce etuens divum matertera.") ['Men-

Ritter.] Horace quietly hint sippus that he had better leave phy and return to his trade, i wishes him all success. In the the MSS. have, with but one 'qua me stultitia,' the ablat Lambinus on his own authorit

[redacted]

s, hoc est, longos imitaris ab imo
num totus moduli bipedalis, et idem
majorem rides Turbonis in armis
ı et incessum : quî ridiculus minus illo?
lcunque facit Maecenas te quoque verum est
dissimilem et tanto certare minorem ?
ranae pullis vituli pede pressis,
i effugit, matri denarrat ut ingens
gnatos eliserit. Illa rogare :
ie ? num tantum, sufflans se, magna fuisset ?
imidio. Num tanto ? Cum magis atque
s inflaret, Non si te ruperis, inquit,
Haec a te non multum abludit imago.
ëmata nunc, hoc est, oleum adde camino ;
quis sanus fecit sanus facis et tu.

lcas, hoc est] 'You are ch is as much as to say, you, arf two feet high, are aping giant; and yet you laugh at ng with a spirit too big for y.' Horace may have been additions to his Sabine house, is time Maecenas built his n the Esquiliae (see S. i. 8, rbo is a name found in in- Ritter says that this satire ı A.U.C. 725, and that Horace ad begun to build a house in hat two years later, when he 1, he had either finished the near finishing it, which fact by vv. 45, 46 of C. iii. 1; er proves by the evidence of 6, that the decorations of this simple. Ritter's notions of t be accepted by sensible has some better evidence of g had a house in Rome in the Juvenal i. 12, and a letter of § 13].

est] δίκαιόν ἐστι; 'is it mpare Caesar, B. G. iv. 8: m esse qui suos fines tueri t alienos occupare." In the tantum' was restored on the the oldest Blandinian MS. by hose time the received read- nto.' A similar construction liately below (ver. 317), 'tan- ' where 'tandem' has got SS. and editions. 'Multum . 5. 92), ' multum dissimilis'), are like phrases. 'Tanto' is the dative governed by 'certare.' [Comp. Epod. ii. 20.]

314. *Absentis ranae*] This fable is told by Phaedrus (i. 24). The reader will have no difficulty in following the narrative of Horace with the punctuation I have given, which in the main is that of Heindorf and Orelli. Great difficulty has been raised by the little frog's reply, that the ox was only 'major dimidio' than his mother. Bentley is particularly disturbed by this absurdity. He himself (he says) would have written 'major PERNIMIO.' Heindorf suggests disrespectfully that the young frog is laughing at his parent. We may at any rate admit that 'greater by half' is a conventional way of speaking, which can seldom be interpreted very literally, and the inaccuracy of the little frog may be excused. There is more difficulty in the words that follow, 'num tanto?' Bentley follows Cruquius in changing 'tanto' into 'tantum,' and quotes the Leyden and Trinity College MSS. as his authority. But 'tanto' is the reading of every other MS. and edition except two or three, who have followed Bentley. By 'num tanto' the frog means to ask whether the calf was so much bigger than her natural size, as by puffing she had made herself. 'Is it so much bigger?' she says, blowing herself out to proportions much greater than her own.

320. *abludit*] This word occurs nowhere else. It means, to be out of harmony with.

322. *sanus*] See A. P. 296: "Excludit sanos Helicone poëtas Democritus." The

dico horrendam rabiem. "Jam desine." Cultum
orem censu. "Teneas, Damasippe, tuis te."
e puellarum, puerorum mille furores.
major tandem parcas, insane, minori!"

I have followed is that of all the ons, and of every other that I have the present century. Bentley without remark. But Lambinus that six of his MSS., and Cruat some of his, had "si quis sanus sanus facies tu;" and Torrentius f his found the same reading, exacias' for 'facies.' Fea quotes thorities for 'facit et sanus facies ch he adopts. Orelli quotes one MSS. that support that reading, also follows. Dillenbr. does the thout remark. There is so much thority for the common reading see no reason for deserting it. ay there is not much consistency asippus urging Horace to write at nning of the Satire, and calling for doing so at the end of it.

horrendam rabiem] Doering and apply this to the spirit which breathed in his "criminosi ia 16). It more probably refers per generally, but the charge self need not be taken seriously no reason to believe Horace tempered man. He laments of his temper on one occasion ['Cultum:' 'way of living.' S. ii. 2. 66. Caesar, B. G. i. 1

324. *Teneas—tuis te*] 'Min business.'

326. *O major tandem*] The up with a pretended deprec severe truths of Damasippus, t poet submits as the greater ma two, and humbles himself bef cordingly. I think this in gives more force to the Sati cier's, which Orelli commends trying to coax the Stoic into race loses all patience and e major tandem," &c.

se ipso, Haec primus invenit et cognovit Catius Miltiades." He does not seem how- ›r to have observed that Catius is only representing the words of his teacher. But this person must have been dead many years before this Satire was written (Cicero's ter was written A.U.C. 709), it has been supposed by some that Horace introduces his me, though he was no longer living, only as a handle for ridiculing the Epicureans. elli suggests that Horace's Catius was a freedman of Cicero's Catius, and a con- nptible person, notorious as a writer on cookery. Certainly a well-known name uld answer every purpose even if the owner were dead, and the former of these two nions is probably correct.

That Horace chose a well-known Epicurean as the speaker in this gastronomical tire, seems to show that he no longer held with that sect when he wrote it (C. i. 34; i. 5. 101). That the followers of Epicurus went beyond their master in commending ısual delights may very well be believed. It is usually the fate of unsound teachers, ıt their errors are exaggerated by those who profess to adopt them. It appears that icurus held πολυτελῆ σίτια to be only secondary pleasures, οὐκ ἀναγκαίας: that he ld a man should be able to do without them, though if he could afford them he would well to have them; and indeed that he had a good opinion even of fasting (Diog. ert. x. 127—149). But his Roman adherents did not take that view of their duty, d under the sanction of his name and school made good living the chief good, and the ; of cookery the art of life (see Introduction to S. 2 of this book).

"UNDE et quo Catius?" "Non est mihi tempus aventi
Ponere signa novis praeceptis, qualia vincant
Pythagoran Anytique reum doctumque Platona."
"Peccatum fateor cum te sic tempore laevo
Interpellarim; sed des veniam bonus oro.
Quod si interciderit tibi nunc aliquid repetes mox,
Sive est naturae hoc sive artis, mirus utroque."
"Quin id erat curae quo pacto cuncta tenerem,

1. *Unde et quo Catius*] On Catius see troduction. On the formula, see S. i. 62 n.

2. *Ponere signa*] The ancients practised ethods for helping the memory, which e described by Cicero (de Orat. ii. 86), d still more fully by the author of the eatise on Rhetoric addressed to Heren- us, and printed in Cicero's works (iii.). The first 'memoria technica' was id by tradition to have been invented by monides of Ceos, when, after that ban- ıet at which his patron Scopas and all s guests were buried in the ruins of the ouse, he was able to identify the bodies ' remembering the places they respect- ely occupied at table. Cicero does not ıt much faith in this story; for he says n the above place): "sive Simonides sive ius quis invenit." 'Signa' were more chnically called 'imagines,' objects which ıe person arranged so that his mind's eye ould rest upon them, and thus assist his emory. But 'ponere signa' seems also to have been commonly used in this sense; for Gellius (xvii. 7), referring to a passage of P. Nigidius, the grammarian, says: "Anguste perquam et obscure disserit: at signa rerum ponere videas, ad subsidium magis memoriae suae quam ad legentium disciplinam." ['Vincent:' Ritter.]

3. *Anytique reum*] Anytus was one of the three (Meletus and Lycon were his associates) who got up and conducted the prosecution of Socrates. According to one story he was banished by the Athenians when they repented of Socrates' death; according to another he was stoned by the inhabitants of Heraclea in Bithynia for the part he had taken against Socrates. (Themist. Orat. 20.)

4. *tempore laevo*] See above, S. ii. 1. 18: "Nisi dextro tempore Flacci Verba," &c.

7. *Sive est naturae*] "Sunt igitur duae memoriae; una naturalis, altera artificiosa" (ad Herenn. iii. 16). See v. 2 n.

Doctus eris vivam mixto me

11. *celabitur auctor*] See Introdu tion.

12. *Longa quibus facies oris eri* "Quae oblonga sint ova gratioris sapor putat Horatius Flaccus," says Pliny (74), taking Horace at his word. On 'ov see S. i. 3. 6 n. 'Succus' here is equiv lent to 'sapor.' Why Horace should mal Catius say that long eggs were more whi than round ones, or what is gained by t whiteness of an egg, or by its containing male rather than a female chicken, is n clear. Bentley, being very literal, says th fact is not as Catius states, if 'alba' be th right word, and therefore he changes i into 'alma,' as from 'alo,' signifying tha they are more nutritious. 'Ponere' is t put upon the table, as 'posito pavone' (S ii. 2. 23). The notion that from long egg cocks were hatched, and from round, hens appears to have been a vulgar error. Plin says: "Feminam edunt quae rotundior gignuntur, reliqua marem" (x. 74); and Columella (viii. 5. 11): "Cum quis volet quam plurimos mares excludi longissima quaeque et acutissima ova subjiciet; et rursus cum feminas quam rotundissima." The contrary order is stated to be true by Aristotle (Hist. Anim. vi. 2. 2), who says the long and pointed egg brings forth a hen, while all other eggs bring forth cocks. Sir Thos. Browne disposes briefly of these notions: "That the sex is discernible from the figure of eggs, or that cocks or hens proceed from long or round ones, as many contend, experiment will easily frustrate" (Vulg. Er. iii. 28)

ıeram faciet. Pratensibus optima fungis
est; aliis male creditur. Ille salubres
s peraget qui nigris prandia moris
ante gravem quae legerit arbore solem.
s forti miscebat mella Falerno,
e, quoniam vacuis committere venis
lene decet; leni praecordia mulso
is melius. Si dura morabitur alvus,

ition of the following year, to be a reprint of the Floren- xto;' but 'mulso' is the read- in Landinus' commentary that edition. Bentley edits 'misto;' and though this is onjecture enough, there is no ering the reading of the MSS. hout any other word, means vater, in spite of what Bentley subject. Catius' rules, as we seen, if (as he says) they are very accurate, and it is fruit- ecture whether he advised wine and water for the steep- . If the question is to be ously, it may be doubted steeping in the diluted li- not be more advisable than in

nsibus optima fungis] He ngi' that grew in the open re more to be trusted than is, those which grew in the fles and different kinds of were much eaten by the Ro- are still by the Italians. Of ere were and are great varie- h (Italy, p. 81) mentions an variety of mushrooms, all na- nmbrosa, a collection of which saw in the monastery of that his absurd motto, of which the rather unnecessarily, whether n its etymology :—

tus mirare, sed aufuge fungos,
a fungendo funere nomen
"

om most highly esteemed was which was cultivated in gar- pt for the eating of the rich. (v. 146): "Vilibus ancipites tur amicis, Boletus domino;" (iii. 60. 5): "Sunt tibi boleti, sumo suillos;" and i. 21. 2: tos, Caeciliane, voras." The hroom was counted the best of es, and the spring was the best season for them. See Martial (xiii. 43):

"Lecta suburbanis mittuntur apyrina ramis
Et vernae tuberes: quid tibi cum Libycis?"

and 42: "Non tibi de Libycis tuberes," &c. The great value of the boletus is expressed in another epigram in exaggerated language (xiii. 48):

"Argentum atque aurum facile est laenamque togamque
Mittere: boletos mittere difficile est."

The boletus served to carry off an emperor. See Juvenal, l. c., and Martial i. 21.

24. *Aufidius*] Estré thinks this may be M. Aufidius, who was remarkable as having been the first at Rome who bred and fattened peacocks for sale, and derived a large profit (as much as 60,000 sesterces a year) from that trade. (Pliny, N. H. x. 20. 23; Varro de R. R. iii. 6. 1.) This person is also identified with M. Aufidius Lurco, who was tribune of the plebs A.U.C. 693, and author of the Lex Aufidia de Ambitu. I am not aware that there are sufficient grounds for either of these conjectures. As to the composition of 'mulsum' see note on S. ii. 2. 15 n. Falernian wine, which Horace appears to have esteemed next to Caecuban, is here called 'forte,' and elsewhere 'severum' and 'ardens' (C. i. 27. 9; ii. 11. 19). It was a very strong spirituous wine, and required long keeping to become mellow. Forsyth (Italy, p. 264) stopped at Santa Agata (a modern town in the Falernus Ager) in the hope of getting some real Falernian; but he found it very inferior to the Formian which he had lately drunk at Mola (Formiae). ['Vacuis,' 'mulso,' 'prolueris,' show that he is speaking of the preparation of the 'promulsis.']

27. *morabitur*] This may have been a medical word for costiveness. Forcellini does not notice this use of it. 'Mitulus,' the limpet, is noticed as among the 'viliores conchae' by Martial (iii. 60):

"Ostrea tu sumis stagno saturata Lucrino;
Sugitur inciso mitulus ore mihi."

'Brevis,' which Porphyrion interprets 'short-lived,' as "breve lilium" (C. i. 36. 16), refers rather, as Orelli says, to the size of the plant. [Celsus (ii. 29, 'De his quae alvum movent') mentions in a long list of purgatives the 'lapathum,' many kinds of shell-fish, and wine, 'dulce vel salsum.' Athenaeus (i. 32. Cas.), quoted by Ritter, states that wines carefully mixed with sea-water are purgative; and hence, Ritter says, Persius (v. 135) names wines of Cos, 'lubrica Coa,' because they are purgative; and the wine of Cos was moderately mixed with sea-water.]

30. *Lubrica nascentes*] That shell-fish were best at the time of the new moon, appears to have been generally believed. Gellius, in a chapter (xx. 8): "de iis quae habere συμπάθειαν videntur cum luna augescente ac senescente," mentions that while he was dining with his friend Annianus the poet, at his country seat, there arrived a large supply of oysters from Rome, which proved to be poor shrivelled things, and the host accounted for it by the fact that the moon was then on the wane, quoting Lucilius:

"Luna alit ostrea et implet echinos, muribu' fibras
Et pecui addit."

The same he affirms in respect to cats' eyes, that they get larger as the moon increases, and smaller as she wanes. The ancients had many fancies respecting the influence of the moon on various objects, in which however modern ignorance and superstition have perhaps surpassed them. But in respect to shell-fish ...

[redacted]

ibus patulis jactat se molle Tarentum.
bi coenarum quivis temere adroget artem,
ırius exacta tenui ratione saporum.
ıtis est cara pisces avertere mensa

inibus patulis] The shell-fish ten' was found in greatest per- Tarentum. Swinburne gives a ll-fish found in the Tarentine ounting in number to 93. Pliny .1) says the 'pecten' was also eat abundance and perfection at It must have been one of the bi- , called by Aristotle ἀνάπτυχα, to those that were μονόθυρα n. iv. 4). Whether it was the ina' or not is uncertain; but if one of the largest of the tes- bes, often exceeding two feet in icero (de Fin. iii. 19. 63) men- attended by a small animal nnoteres,' because it acted as to the pinna, warning it of the f its prey or its enemies. When t hand, the little creature jumps ening of the shells, which close The same animal is still found feelers of the pinna, and the ll it 'caurella.' "But more ac- rvers," says Swinburne, "have that the poor shrimp is no more itself, and by no means a sen- e muscle, which in its turn fre- ls a victim to the wiles of the topedia. In very calm weather ous pirate may be seen stealing e yawning shells with a pebble s, which he darts so dexterously perture that the pinna cannot up close enough to pinch off of its antagonist or save its flesh venous tooth." This illustrates t 'patulis.' 'Pectines' are κτένες. The pinna "fastens he stones by its hinge, and a large tuft of silky threads, and play about to allure small is bunch is called 'lanapinna:' off and dried, and combed out ; and of the thread thus made, a little silk, the Italian women ngs, gloves, and caps.

e Tarentum] The degenerate of the Tarentines, which gained the epithets 'molle,' 'imbelle' . 45), dates from the death of about the middle of the fourth c. Among other symptoms of eracy it is recorded that their contained more festivals than there were days in the year. Tarentum was the only emporium of those parts, because (until that of Brundusium was formed, long afterwards) it had the only harbour on the eastern side of Italy, to which all the traffic of Greece, Illyricum, and Asia naturally flowed. The Tarentines had a large standing army with which Archytas gained many victories: they had a fine fleet, and many cities were subject to them. Tarentum itself, which now is said to contain about 18,000 inhabitants, in the days of its power contained 300,000. It flourished no less in arts than in war and commerce. These it retained after it had ceased to be powerful, and the number of edifices was great, especially, as might be expected, those that were devoted to amusement. The coins of Tarentum are among the finest specimens that we possess. 'The modern Tarentines, as much as their poverty will allow them, seem to copy the gentle indolent manners of their forefathers, citizens of 'molle Tarentum.' They are still passionately fond of amusements, and eager only in the pursuit of pleasure. Their address is affable and pleasing to strangers; their pronunciation lisping, and softer than that of the natives of the neighbouring provinces" (Swinburne, vol. i. p. 269).

36. [*exacta*] 'Unless he has first well examined the principles of flavours.']

37. *cara pisces avertere mensa*] 'Mensa' is the fishmonger's board, which is called dear instead of the fish exposed on it. If 'avertere' be the true word, it is properly interpreted by Porphyrion: "*Avertere*: abstrahere, auferre." Compare Virgil (Aen. x. 78): "Arva aliena jugo premere atque avertere praedas." It is commonly used with 'praeda,' as in Caesar, B. C. iii. 59: "praedam omnem domum avertebant;" and Sil. Ital. iii. 321: "invadere fluctu Audax naufragia et praedas avertere ponto," where 'avertere,' and not 'avellere,' is the proper reading. It may be applied humorously in this sense here, the man making a booty of the fish he loved. Orelli thinks it may be taken in a like sense to 'vertit,' to embezzle wrongfully, to appropriate to one's own use, in Cic. in Verr. Divin. 17: "ex illa pecunia magnam partem ad se vertit," where Zumpt reads 'avertit' and

tainty for that word, which he introduces for 'avertere' here, though from the Scholiasts downwards the latter word had appeared in all the commentaries and editions. Torrentius, though he edits 'avertere,' prefers 'averrere,' which he interprets sweeping the board as fishermen sweep the sea with their nets, (See S. 3. 235.) Cruquius, though he follows the received reading, says that all his MSS. but one inferior to the rest had 'averrere,' and Bentley adopts and defends that reading, but in a new sense, contrary to the meaning of the passage. 'Averrere' is not used by any classical author; but that does not prove any thing. It appears in all the oldest Parisian MSS. In many of the later ones 'avertere' appears as it does in Orelli's Berne and St. Gallen MSS. and in most of Fea's. It is not certain which Horace wrote, but I prefer 'avertere,' in the plain sense of carrying off. [Ritter has 'averrere.'] 'Mensa' is often used for the counter of the 'argentarius,' but nowhere else in the sense it has here. On 'pisces patinarii' ('quibus jus est aptius') and 'assi' see S. i. 3. 81 n.

39. *Languidus in cubitum*] Catius says it is of no use for a man to buy expensive fish if he does not know how to dress them, that is, which should be served up with sauce, and which when fried will tempt the guest, after he has laid himself down tired of eating, to raise himself on his elbow and begin eating again.

41. *Curvat aper*] On 'aper' see above, S. 3. 234. The great majority of MSS. and editions have 'curvat.' Bentley, rather perversely, considering that he acknow-

[redacted]

Ante meum nulli patuit quaesita palatum.
Sunt quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam,
Ut si quis solum hoc mala ne sint vina laboret,
Quali perfundat pisces securus olivo.
Massica si caelo suppones vina sereno,
Nocturna si quid crassi est tenuabitur aura,
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
Vina columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea; nam lactuca innatat acri
Post vinum stomacho; perna magis ac magis hillis
Flagitat immorsus refici; quin omnia malit

46. *Ante meum*] See Introduction.

[47. *crustula*] S. i. 1. 25.]

51. *Massica si caelo suppones*] See C. i. 9. 7 n. respecting the different wines mentioned here. The wine in the amphora required clearing before it could be drunk. One way of effecting this appears to have been exposing the vessel for some time to the open air, which process also took off some of its strength. In Athenaeus (p. 33, A Cas.) we find this advice; *οἰνοποιητέον δ' αὐτοὺς πρό τινος χρόνου καὶ εἰς ἀναπεπταμένον τόπον θετέον εἰς τὸ διαπνεῦσαι τὸ παχὺ τῆς δυνάμεως αὐτῶν.* Pliny also (xiv. 27) informs us that "Campaniae nobilissima exposita sub dio in cadis verberari sole, luna, imbre, ventis aptissimum videtur." Catius mentions the yolk of pigeons' eggs as another means of precipitating the lees of the wine. White of egg however was a more usual agent. Pliny mentions sulphur; several materials, such as pounded shells, gypsum, chalk, milk, &c., were used for the same purpose. But the commonest way was to strain the wine either through a 'saccus,' a bag of fine linen (which was apt to hurt the flavour), or through a metal sieve, 'colum,' these being in the hot weather filled with snow.

53. *odor nervis inimicus*] This is what we call the bouquet, which helped the wine in its intoxicating effects upon the brain. With the inferior wines aromatics were frequently introduced for the purpose of giving them an agreeable perfume.

58. *Tostis marcentem squillis*] When the guest is surfeited or has drunk so much he cannot digest any more, his appetite is to be tempted with fried shrimps and snails, of which a large sort came from the coast of Africa, aud were called 'Solitanae' (Varro de R. R. iii. 14, and Pliny ix. c. 56; xxx. 6): also with bacon and sausages. Comm. Cruq. says that 'hilla' is a diminutive form of 'hira:' "et significat intestinum salsum, vel ut alii dicunt fartum salsitium." The lettuce, Catius says, ought not to be taken for this purpose, because it does not settle on the stomach when it is irritated. 'Lactuca' was commonly eaten at the 'gustatorium' as an incentive to the appetite. Pliny, speaking of the different species of this plant, says: "Est natura omnibus refrigeratrix, et ideo aestate gratae stomacho fastidium auferunt cibique appetentiam faciunt" (xix. c. 8). Catius says the cloyed stomach would rather (malit) have any coarse dish brought in from the cookshop to stimulate it than lettuce after drinking wine, which was a different thing from taking it before dinner. ['Squillae' is translated 'crabs' by some editors. 'Squilla' or 'Scilla' is also the name of a bulbous root, which is tunicated like the onion. 'Squilla' (Juvenal, v. 80) is said to be a lobster.]

61. *Flagitat immorsus refici*] 'Immorsus' agrees with 'stomachus,' and signifies stimulated, 'pervulsus,' as "qualia lassum pervellunt stomachum" (S. 8. 9). Nearly all the older editions have 'in morsus,' as if the meaning was that the stomach must be recruited for a fresh attack upon the viands. This reading, which is that of

Nam facie praestant. Venucula
Rectius Albanam fumo duraveris
Hanc ego cum malis, ego faecem

some MSS., including all those of the Royal Library at Paris collated by Pottier, probably arose out of the word 'inmorsus,' a way of writing the compounds with 'in' found in many MSS.

62. *immundis fervent allata popinis*] The 'popinae' were the lowest sort of eating-houses, where meat was cooked and usually eaten on the premises, but sometimes sent out. They were the same as the Greek καπηλεῖα. They were a lower sort of 'cauponae' (S. i. 5. 2 n.). Their keepers, 'popae,' were, as might be expected, usually persons of no credit ("mirabar tamen credi popae," Cic. pro Mil. 24). The shops were dirty, and the company very low. Compare Epp. i. 14. 21. There were great numbers of these shops about the city; whence Martial says, in speaking of the improvement of the streets (vii. 61):

"Stringitur in densa nec caeca novacula turba:
Occupat aut totas nigra popina vias.
Tonsor, caupo, coquus, lanius sua limina servant.
Nunc Roma est, olim magna taberna fuit."

The 'popinae' were called 'thermopolia' by Plautus, because there the Romans drank hot spiced wine and water, 'calda.' Becker (Gallus, 272) says there was no difference between a 'popina' and 'thermopolium.'

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Primus et invenior piper album cum sale nigro
Incretum puris circumposuisse catillis.
Immane est vitium dare milia terna macello
Angustoque vagos pisces urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus dum furta ligurit,
Sive gravis veteri craterae limus adhaesit.
Vilibus in scopis, in mappis, in scobe quantus
Consistit sumptus? Neglectis flagitium ingens.
Ten lapides varios lutulenta radere palma

Vitium hujus est alex imperfecta nec lata faex." The names came to be dif- rently applied perhaps. Pliny goes on say: "Transiit deinde in luxuriam creve- ntque genera ad infinitum.—Sic alex per- nit ad ostrea," &c. So that it came from ing a poor man's sauce to be a rich an's. Catius also claims the merit of troducing little dishes containing a mix- re of salt and white pepper. The object all this, as well as the pickles, was to omote thirst, and add to the pleasure of inking after dinner. White pepper, as iny (xii. c. 7) says, is milder than black. is made by blanching the finer grains of e black and taking off the rind. The cients got their pepper from the East dies. The best is grown on the Malabar ast. [Pliny, H. N. 31. c. 7. 40 says of ack salt: "quicunque ligno confit sal ger est;" salt obtained from wood-ash. e Epp. ii. 2. 60.]

75. *Incretum*] This comes from 'in- rnere,' to sift, or 'incernendo spargere,' sprinkle over with a sieve or 'incerni- lum.' It therefore means that the pep- r was sprinkled over the salt.

76. *milia terna macello*] 3000 ses- ces for a dish of fish is a large sum, but t perhaps exaggerated. Larger sums re given for dainties. As to 'macellum,' S. 3. 229 n. By 'vagos pisces' he ans that it is a shame to confine in a rrow compass animals that have had the ge of the seas. The liberty of the bird expressed by the same epithet in C. iv. 2.

79. *calicem*] The slave handing a drink- g cup ('calix') to a guest, just after he d been licking up the remains of the shes, would leave the marks of his fingers on it, and this would turn the stomachs the company, who would also be dis- sted if they saw dirt upon the 'cratera' which the wine and the water were xed. The 'calix' was the same as the Greek κύλιξ. Its shape and size and ma- terial varied. There were wooden and earthenware 'calices,' and others of com- mon glass, and others of greater value of coloured glass; but those that were most valued of all were the 'crystallina' of a pure and highly transparent crystal glass. The coloured glass cups came principally from Alexandria. The Romans were cu- rious in collecting old vessels for their table ('veteres craterae') (S. 3. 21 n.). ['Furta:' there is a bad reading 'frusta.']

81. *Vilibus in scopis*] 'Scopae' were besoms for sweeping the floors, walls, and furniture of a room, usually made of the branches of the wild myrtle or tamarisk. The palm seems also to have been used. Martial (xiv. 82), "In pretio scopas tes- tatur palma fuisse." 'Mappae' were towels, for which 'mantilia' was another name. Each guest had a napkin, which it would seem he brought with him. See Martial (xii. 29. 21 sq.):—

"Ad coenam Hermogenes mappam non attulit unquam,
A coena semper rettulit Hermogenes."

But it does not appear that 'mappis' here means dinner-napkins. They are probably towels or dusters to clean the furniture and walls. As to 'scobe' Becker says (Gallus, p. 138 n.), "it still remains a question whether common saw-dust used for clean- ing is meant by Horace, as there was scarcely any 'sumptus' in that. It was customary to strew the floor with dyed or sweet-smelling saw-dust, or something similar."

83. *Ten lapides varios*] 'Tene?' is it for such as you? 'Tene decet?' The floors in the houses of the rich were laid with slabs of marble and mosaic work, and marble slabs were also introduced in the walls, though paintings were more com- mon. Representations of different 'pavi- menta' found at Pompeii are given in

Et Tyrias dare circum inluta toralia vestes,
Oblitum quanto curam sumptumque minorem
Haec habeant tanto reprehendi justius illis
Quae nisi divitibus nequeant contingere mensis?"
"Docte Cati, per amicitiam divosque rogatus
Ducere me auditum perges quocunque memento.
Nam quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis, quem tu vidisse beatus
Non magni pendis quia contigit; at mihi cura
Non mediocris inest, fontes ut adire remotos
Atque haurire queam vitae praecepta beatae."

Dict. Ant. 'Torus' is a round pillow. 'Toral' would therefore be something belonging to the pillows, and seems to signify something put over the rich 'stragula vestis' (see last Satire, v. 118 n.), as we put chintz coverings over our furniture when it is not in use, or on ordinary occasions. Becker thinks 'mappae' and 'toralia' mean here the same thing, because 'scopae' and 'palma' do so. He finds fault with Heindorf for saying that the 'toralia' were coverings for the cushions. derlein says that "'circum 'inluta toralia.'"]

85. *Oblitum quanto*] Cati the neglect of those matter little and require but little more reprehensible than th furniture, which the rich on The case he supposes is that combines dirt with finery, slo ostentation.

88. *Docte Cati*] Catius, ha his discourse to an end with a

quicquid denunciatum sit facit; assectatur, assidet, munerat. Quid horum est liberi? quid non denique servi inertis?" This practice will only be found to prevail in a corrupt state of society; and Pliny (N. H. xiv. Proem.) connects it with the growth of wealth, and the time when money began to be the instrument of ambition and the measure of respectability; that is, he dates its birth from the decline of the Republic. His words are: "Postquam senator censu legi coeptus, judex fieri censu, magistratum ducemque nihil magis exornare quam census, postquam coepere orbitas in auctoritate summa et potentia esse, captatio in quaestu fertilissimo ac sola gaudia in possidendo, pessum iere vitae pretia, omnesque a maximo bono liberales dictae artes in contrarium cecidere, ac servitute sola profici coeptum. Hanc alius alio modo et in aliis adorare, eodem tamen habendique ad spes omnium tendente voto." Petronius (Sat. 124) speaks of finding "turbam heredipetarum" at Crotona. He wrote in the reign of Tiberius.

Duentzer calls this Satire "felicissima fictio." Dacier thinks nothing could be more ingenious "que le tour qu'il donne à cette Satire, ni plus heureux que le choix des acteurs qu'il introduit." The extravagance of the anachronism and the incongruity of the persons heighten the absurdity, but do not help the Satire, as far as I can see. Homer (Odyss. xi.) makes Ulysses go down to Hades and there meet Tiresias the Theban prophet, who tells him of the hardships that awaited him in his journey home, where however in the end he is destined to arrive. Horace supposes a continuation of the interview, and makes Ulysses ask the soothsayer how he is to repair his fortunes when he gets home, and finds his property wasted by his wife's suitors, as the prophet told him it would be (see note on v. 6). Tiresias, though he implies that the cunning Ulysses would be at no loss in such a matter if he once got home, gives him his advice, which is to lay himself out for pleasing old men and women of fortune, and getting named in their wills, for which he lays down a few ordinary rules, of which a persevering and coarse servility is the chief, such as Periplectomenes describes in the Miles Gloriosus, iii. 1. 110 sqq. Ulysses appears in as low a character as he can,—an apt disciple, ready to be the shadow of a slave, and to prostitute his chaste Penelope if need be. The Ulysses of all poets after Homer is a contemptible personage, and it must be said in favour of Horace that Penelope, whose character in the Odyssey is feminine and pure, is by later writers represented as less chaste than Homer has drawn her. Those who only know her as the virtuous wife and mother, will not easily forgive the coarse allusions to her in this Satire. Sanadon and Dacier are anxious it should be understood, that when Ulysses appears to acquiesce in the advice of the prophet, he has no intention of demeaning himself so far as to follow it: "il se retire après la consultation sans répondre à Tirésias, et sans déclarer le parti à quoi il se détermine" (Sanadon). As it would be difficult to avoid condemning the whole construction of the Satire except by understanding it to be an extravagant burlesque, we need not be at the trouble of determining what the intentions of Ulysses were when the imperious Proserpine abruptly summoned his counsellor, and broke off the dialogue.

The mention of the Parthians (v. 62) once more raises up among the chronologists the ghost of Crassus and the standards recovered in A.U.C. 734. The French editors take it for granted the Satire was written after that event. Franke more probably places the date before the battle of Actium, though he should have remembered C. i. 2. 41,

> "Sive mutata juvenem figura
> Ales in terris imitaris,"

where, by '*juvenem*,' Augustus is clearly meant (see note), before he came to the conclusion that after the battle of Actium "poeta unicum rerum arbitrum vix juvenis nomine *insignivisset*." The above ode was written not earlier than A.U.C. 725.

him the wall.

What, I give the wall to a dirty slave? So d

Well then you must be content to be poor.

If that be so, then I must nerve my great hea

I repeat, you must fish for the old men's wills; only a nibble never give up in despair. If t which of the parties has the best case but wl children go up to him and offer your service tell him you love him for his virtues; you l defrauds him of his rights; he may go hom matter in your hands; and then do you p Summer or winter, never mind; men will s into your pond. Or if you know a widower second heres, that you may step in if the l to read his will, affect reluctance, but get a It will happen occasionally that an astute f will Nasica.

What is this? Pray tell me if you may.

In times to come, when a son of Aeneas shall be marry his fair daughter to stout Coranus, and shall the son hand his testament to the father a decline; but, being pressed, shall read in sile nothing!—But to go on. If the dotard has manages him, make up to them; flatter them, it is best to attack the head first. Praise his l or if that is in his line, don't wait till he asks, Penelope.

What, think you one so chaste, on whom her sui consent to this?

The suitors came with scanty gifts and thought Penelope is chaste till she shall have tasted of

There was a sly old woman at Thebes who made

hear the pleasant words, "Let Ulysses inherit a fourth of my estate," and are sure you are not dreaming, then squeeze out a tear and cry for the dear departed, and take care your face does not betray you. Spare no expense for his funeral and his tomb. It will get you golden opinions. And if one of your co-heirs seems to be near his end, go and offer him any part of your share he likes as a present—But hold: stern Proserpina summons me. Adieu, adieu.

"Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides?" "Jamne doloso
Non satis est Ithacam revehi patriosque penates
Adspicere?" "O nulli quidquam mentite, vides ut
Nudus inopsque domum redeam, te vate, neque illic
Aut apotheca procis intacta est aut pecus; atqui
Et genus et virtus nisi cum re vilior alga est."
"Quando pauperiem, missis ambagibus, horres,
Accipe qua ratione queas ditescere. Turdus

3. *Quid rides*] These words appear to be spoken by Ulysses, though some editors take them otherwise. Tiresias may be supposed to smile at Ulysses for asking advice in a matter in which his own craftiness would help him better than any counsel he could give him. His answer seems to mean, though obscurely, that when he gets back to his home, his wits will soon teach him how to repair his fortune. 'Jamne' means, 'what now I have told you that you will get home?'

6. *te vate*] See Hom. Odyss. xi. 112:—

εἰ δέ κε σίνηαι, τότε τοι τεκμαίρομ' ὄλεθρον
νηΐ τε καὶ ἑτάροις, αὐτὸς δ' εἴπερ κεν ἀλύξῃς,
ὀψὲ κακῶς νεῖαι ὀλέσας ἄπο πάντας ἑταίρους
νηὸς ἐπ' ἀλλοτρίης· δήεις δ' ἐν πήματα οἴκῳ,
ἄνδρας ὑπερφιάλους οἵ τοι βίοτον κατέδουσιν
μνώμενοι ἀντιθέην ἄλοχον καὶ ἕδνα διδόντες.

There is no necessity therefore to suppose two interviews between the prophet and Ulysses. That his property would be consumed by the suitors is here declared: the king therefore had no occasion to go home to discover it, and then to evoke the shade of the seer for the purpose of asking his advice, as some editors think. The dialogue is supposed to be a continuation of that which Homer relates, and takes place in Hades.

7. *apotheca*] See C. iii. 8. 11 n.

9. *missis ambagibus*] Heindorf understands this to apply to Ulysses: 'since you admit without circumlocution that you dread poverty.' It seems rather to belong to Tiresias, who comes to the point at once. "Omissis multis verbis accipe quomodo divitias compares" (Comm. Cruq.). The 'ambages,' as Dacier says, were Ulysses' fine words about birth and merit, and Tiresias means, 'since you will have my advice let us waste no words but begin.'

10. *Turdus*] This bird, if well fattened, was considered a great delicacy by the Romans. Martial ranks it first among birds (xiii. 92):—

"Inter aves turdus, si quis me judice certet,
Inter quadrupedes mattea prima lepus."

See also xiii. 51, where there is the following conceit:—

"Texta rosis fortasse tibi, vel divite nardo,
At mihi de turdis facta corona placet."

In Epp. i. 15. 40, the glutton Maenius pronounces that there is nothing better than one of these birds, "obeso nil melius turdo;" and the host at Beneventum produced a dish of them in honour of his visitors, but they were poor things (S. i. 5. 72). 'Turdi' were preserved and fed, and cost a good deal for their size, being such small birds. Varro says that in his time they fetched three denarii apiece, and that from one villa 5000 were produced in a year (R. R. iii. 2. 15. See Becker's Gallus,

liud privum dabitur tibi, devolet illuc
bi magna nitet domino sene; dulcia poma
oscunque feret cultus tibi fundus honores
Larem gustet venerabilior Lare dives;
uamvis perjurus erit, sine gente, cruentus
uine fraterno, fugitivus, ne tamen illi
mes exterior si postulet ire recuses."
e tegam spurco Damae latus? Haud ita Trojae

Columella (viii. 10) gives in- for rearing them, and says, atis nostrae luxuries quotidiana pretia." 'Turdus' was not the hrush, but the fieldfare, which koned a delicate bird. ['Pri- which there is the derived form .' means 'proprium:' 'whether hall be given to you or any thing present.' But the meaning of may be extended to signify g choice.']

e Larem] The first-fruits were the Lares, as represented on a rlaeus' collection, P. i. No. 190, s a naked figure standing by an a basket of fruit in his right two ears of corn in his left.

parte positus," is not sufficient ness of the humble companion w his patron the wall and to wall "sive dexter sit sive sinister," as says (s. v. 'interior'). The e 'tegere latus,' 'claudere lat common enough, and meant p take that side which was most See Juvenal (iii. 131):—

"Divitis hic servi claudit latus in
Filius ——,"

where 'servi' means, as here, one been a slave. Martial calls the c 'latus,' but the expression was peculiar to himself (vi. 68):—

"Inter Baianas raptus puer occi
Eutychus, ille tuum, Castr

[redacted]

Me gessi certans semper melioribus." "Ergo
Pauper eris." "Fortem hoc animum tolerare jubebo;
Et quondam majora tuli. Tu protinus unde
Divitias aerisque ruam dic, augur, acervos."
"Dixi equidem et dico: captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugerit hamo,
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine natis, improbus ultro
Qui meliorem audax vocet in jus, illius esto
Defensor; fama civem causaque priorem
Sperne, domi si natus erit fecundave conjux,
Quinte, puta, aut Publi, (gaudent praenomine molles
Auriculae) tibi me virtus tua fecit amicum;
Jus anceps novi, causas defendere possum;
Eripiet quivis oculos citius mihi quam te
Contemptum cassa nuce pauperet; haec mea cura est,
Ne quid tu perdas neu sis jocus. Ire domum atque
Pelliculam curare jube; fi cognitor; ipse

20. *hoc*] When Tiresias tells him he must be content to be poor, or do as he bids him, Ulysses consents to the degradation rather than incur the poverty, and makes a merit of doing so: he will bear the disgrace with his usual magnanimity. Some take 'hoc' as referring to 'pauper eris,' which, as Orelli says, the context disproves. The hero's language is a parody of that which Homer puts into his mouth (Odyss. xx. 18):—

τέτλαθι δή, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης.

And v. 223:—

ἤδη γὰρ μάλα πόλλ' ἔπαθον καὶ πόλλ' ἐμόγησα
κύμασι καὶ πολέμῳ· μετὰ καὶ τόδε τοῖσι γενέσθω.

22. *Divitias aerisque ruam*] Forcellini explains 'ruam,' "eruam, inveniam, comparem," quoting Lucilius (ap. Nonium, iv. 389), "ruis haec et colligis omnia furtim." Virgil uses the word in a similar sense (Georg. i. 105), "cumulosque ruit male pinguis arenae" [but see Conington's note on Virgil; and Georg. ii. 308, and Aeneid. xi. 211]; and Plautus, 'corruere,' Rudens ii. 6. 58: "Ibi me corruere posse aiebas divitias." ['Protinus—dic:' 'go on and tell me.']

27. *olim*] See C. ii. 10. 17 n. On 'ultro,' C. iv. 4. 51; on 'vocet in jus,' S. i. 9. 74 n.

28. *sine natis*] Compare Lucian (Dial. Mort. vi. 5), *καινὴν γάρ τινα ταύτην τέχνην ἐπινενοήκατε, γραῶν καὶ γερόντων ἐρῶντες καὶ μάλιστα εἰ ἄτεκνοι εἶεν· οἱ δὲ ἔντεκνοι ὑμῖν ἀνέραστοι.*

[— *improbus ultro*] I have erased the comma after 'improbus,' for the construction is 'improbus ultro qui vocet,' 'bad enough audaciously to summon without cause a more honest man to court.' Comp. Ep. xvi. 31.]

32. *Quinte, puta, aut Publi*] These names would be given a slave at his manumission, as Persius (v. 75) describes it:—

"Verterit hunc dominus; momento turbinis exit
Marcus Dama."

[36. *cassa nuce pauperet*] 'Bring you into contempt and impoverish you by the amount of a cracked nut;' a proverbial expression. Ritter has 'quassa,' the reading of the best MSS.]

38. *Pelliculam curare jube*] This diminutive is frequently used without any particular force. The expression is like that in Epp. i. 2. 29:—

ta atque obdura, seu rubra Canicula findet
ntes statuas, seu pingui tentus omaso
ius hibernas cana nive conspuet Alpes.
ne vides, aliquis cubito stantem prope tangens
iet, ut patiens, ut amicis aptus, ut acer?
es adnabunt thunni et cetaria crescent.
ui praeterea validus male filius in re
clara sublatus aletur, ne manifestum

e curanda plus aequo operata ju-
us;"

pp. i. 4. 15:—

guem et nitidum bene curata cute

idere voles Epicuri de grege por-
."

curare' is a common phrase, and
has "genium curare" (C. iii. 17.

cognitor; ipse] 'Si,' 'sis,' 'fis,'
n the old editions and in some
Lambinus restored the word 'fi,'
found in the best MSS. and in
he oldest editions, that of Milan,
l the Venetian, 1479. 'Cognitor'

culus (Exc. on S. i. 10. 36).
'rubra' for the dog-star, ar
as an ornamental epithet to
speechlessness of the statues
83) are sufficiently absurd, an
bole is not in good taste; there
likewise in 'conspuet.' 'Om
lini interprets 'pro ipso vent
not occur elsewhere in thi
usually signifies tripe, a vulg
among the Romans. (See
34.)

42. *cubito stantem pro*
Persius has the same expre
prope te ignotus cubito qui
iv. 34).

[43. *amicis aptus*] 'A u

Caelibis obsequium nudet te, leniter in spem
Adrepe officiosus, ut et scribare secundus
Heres et, si quis casus puerum egerit Orco,
In vacuum venias: perraro haec alea fallit.
Qui testamentum tradet tibi cunque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen ut limis rapias quid prima secundo

educarem ac tollerem." ['Validus male:' see Index.]

47. *Caelibis*] 'Caelebs' is a widower as well as a bachelor, as in Martial (iv. 69): "Diceris hac factus caelebs quater esse lagena." 'Nudare' Horace uses in this sense of 'exposing' in S. 8. 73:—

"Sed convivatoris uti ducis ingenium res
Adversae nudare solent, celare secundae."

['Caelebs,' says Schol. Cruq., must be taken in the sense of 'orbus.' 'Ne manifestum,' &c.: 'that palpable attention to one who has no children may not expose you.' He must court a man, who has a sickly child, not a man who has no child; for in that case his object would be seen. Or it may mean, 'that such attention as you would show to a childless man may not betray you.' 'leniter,' &c.]

48. *ut et scribare secundus heres*] Wills were usually written on tablets of wax: hence below (v. 54) 'cera' is used as synonymous with 'tabula.' When a man made his will he commonly named a 'secundus heres,' or more than one, who would succeed to the 'hereditas,' if the first 'heres' or 'heredes' refused it, or had become disqualified, or had failed to express his or their intention of accepting it within a time named in the will. These second 'heredes' were named 'substituti.' The testator might also make provision, in the case of naming his children his 'heredes,' that if they died 'impuberes,' another person or persons named by him should take the 'hereditas.' Cicero (Topic. 10; de Or. i. 39) speaks of L. Crassus: "agens de eo qui testamento sic heredem instituisset, ut si filius natus esset in decem mensibus isque mortuus prius quam in suam tutelam venisset, secundus heres hereditatem obtineret." Cicero (de Invent. ii. 42): "Paterfamilias quum liberorum nihil haberet, uxorem autem haberet, in testamento ita scripsit: SI MIHI FILIUS GENITUR UNUS PLURESVE IS MIHI HERES ESTO. Deinde quae assolent. Postea, SI FILIUS ANTE MORITUR QUAM IN TUTELAM SUAM VENERIT TU MIHI, dicebat, SECUNDUS HERES ESTO." No son was born, and the next of kin disputed the right of the 'secundus heres' because he was appointed to succeed in the event of the supposed son dying before he could come 'in tutelam suam.' This was called 'pupillaris substitutio,' and may be referred to by Horace in this place. [Gaius, ii. § 174, De substitutionibus.] (Dict. Ant., art. 'Heres,' p. 476, *b.* sq.)

49. *puerum egerit Orco*] There is a little mock pathos in this. 'Agere,' with the dative is not a prose construction. See C. i. 24. 18: "Nigro compulerit gregi." [Krüger compares Homer Il. i. 3, Ἀϊδι προΐαψεν.]

53. *ut limis rapias*] 'Oculis' is understood after 'limis.' The advice is that if the testator should give the man his will to read, he should affect indifference and put it from him, taking care first to get a side glance at the contents, and see if his name appears in the next line after the testator's. A will was commonly written on three pages, which were called severally 'prima,' 'secunda,' and 'ima cera.' The testator's name appeared in the first line of the first page, and after his came those of the 'heredes.' Suetonius thus describes the will of C. Julius Caesar (c. 83): "Novissimo testamento tres instituit heredes sororum nepotes, C. Octavium ex dodrante, et L. Pinarium et Q. Pedium ex quadrante reliquo: in ima cera C. Octavium etiam in familiam nomenque adoptavit: pluresque percussorum in tutoribus filii, si quis sibi nasceretur, nominavit: D. Brutum etiam in secundis heredibus. Populo hortos circa Tiberim (S. i. 9. 18) publice, et viritim trecenos sestertios legavit." In the last page therefore, if the text is correct (as I believe it to be, though Lipsius has altered it), appeared the names of all but the 'primi heredes' (that is, the 'legatarii' and 'substituti'), together with the general provisions of the will. Martial (iv. 70):—

"Nil Ammiano praeter aridam vestem
Moriens reliquit ultimis pater ceris."

This disposes of the opinion of those who think that 'secundo versu' is equivalent to

Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicae metuentis reddere soldum.
Tum gener hoc faciet: tabulas socero dabit atque
Ut legat orabit; multum Nasica negatas
Accipiet tandem et tacitus leget, invenietque
Nil sibi legatum praeter plorare suisque.
Illud ad haec jubeo: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe prius ipsum
Expugnare caput. Scribet mala carmina vecors:
Laudato. Scortator erit: cave te roget; ultro
Penelopam facilis potiori trade." "Putasne?

Hunc tu olim caelo spoliis Orientis onustum
Accipies secura."

By his adoption into the Julia gens Augustus claimed direct descent from Aeneas. Tacitus mentions a speech delivered by Nero in favour of the people of Ilium, which was built not far from the supposed site of the ancient city, in which "Romanum Troja demissum, et Juliae stirpis auctorem Aeneam, aliaque haud procul fabulis vetera, facunde executus, perpetrat ut Ilienses omni publico munere solverentur" (Ann. xii. 58). Suetonius, in his life of Claudius (c. 25), mentions the same act of grace, and the speech of Nero, "pro Rhodiis et Iliensibus Graece verba fecit" (Nero. c. 7). The Romans attached much importance to the legend which derived their origin from the Trojans. See C. iii. 3, Introduction. On 'genus' see C. i. 3. 27 n.

64. *forti nubet procera*] These epithets are mock heroic, and adapted to the character of the speaker. Nasica owed money to Coranus, and gave him his tall daughter by way of discharging the debt and getting an interest in his son-in-law's will. Coranus understands him, and begs him to read his will. He coquets with the proposal just as Tiresias advises his hearer to do, but allows his modesty to be overcome, and on reading it through in silence finds no legacy left to himself or his family. We need not suppose with Jacobs (Lect. Ven. p. 402) that the will contained any such words as "Nasicam cum suis plorare jubeo." There was nothing in the will about Nasica or his family. The phrase is equivalent to *οἰμώζειν* or *κλαίειν κελεύω*. (See S. i. 10. 91.)

65. *metuentis reddere soldum*] On 'metuo' see C. ii. 2. 7. He had neither power nor will to pay. 'Solidum' means the entire debt, including principal and interest. The contracted form is used before (S. i. 2. 113).

67. *orabit*] The rich man is maliciously bent on seeing the disappointment of his father-in-law.

[70. *Illud ad haec jubeo*] 'Ad haec' is what he has said. 'Illud' is that which he is going to say. 'Scribet,' 'scortator erit' are usual hypothetical formulae: 'suppose, he writes,' &c. 'Cave' may be a monosyllable.]

73. *vincit longe prius*] 'It is better by a great deal first to take the head by storm.'

76. *Penelopam*] Most of the MSS. have this form. Some have the Greek, Penelopen. What Bentley says on this subject (Epod. xvii. 17 n.) admits of exceptions, as all such rules will be found to do when the metre requires it. Immediately below (v. 81) we have Penelope (which Bentley and Fea change to Penelopa without making it more Latin), and in Epp. i. 7. 41, 'Ithace.' Dacier thinks Ulysses means to express no sort of horror at the advice of Tiresias, but is only afraid his wife will prove too chaste; which apprehension the prophet sets himself to dispel. 'Perductor' is the name for a pimp. See Cicero (Verr. ii. 1. 12): "Sileatur de nocturnis ejus bacchationibus; lenonum, aleatorum, perductorum nulla mentio fiat." Plautus (Mostell. iii. 2. 161):

Unctum oleo largo nudis hume
Scilicet elabi si posset mortua;

"Apage istum a me perductorem; nihil moror ductarier;
Quiquid est errabo potius quam perductet quispiam."

The words 'frugi' and 'frugalitas' Cicero (Tusc. Disp. iii. 8) derives from 'fruge,' because it is the best thing the earth produces: a bad reason even if the etymology be right. He gives the word a wide meaning: "tres virtutes, fortitudinem, justitiam, prudentiam, frugalitas est complexa.—Ejus videtur esse proprium motus animi appetentes regere et sedare semperque adversantem libidini moderatam in omni re servare constantiam." The Greek σώφρων corresponds to 'frugi,' according to this definition, though Cicero limits its meaning as much as he extends 'frugi.' 'Discreet' is the nearest English word perhaps corresponding to 'frugi.'

79. *magnum donandi parca*] The suitors are once only mentioned as offering presents to Penelope, and their value was not great. (Odyss. xviii. 290 sqq.) They were offered in consequence of the taunts of Penelope herself.—['Venit enim:' 'Well, and the reason is that suitors came who were sparing in making large presents.' If the common translation 'for' (enim) is used, the reader must supply, 'I grant you,' or the like.]

80. *studiosa culinae*] This corresponds with Homer's description. See, among other places, Odyss. ii. 55, where Tele-

Quod nimium institerat viventi. Cautus adito:
Neu desis operae neve immoderatus abundes.
Difficilem et morosum offendet garrulus ultro;
Non etiam sileas. Davus sis comicus atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare; mone, si increbuit aura,
Cautus uti velet carum caput; extrahe turba
Oppositis humeris; aurem substringe loquaci.
Importunus amat laudari; donec Ohe jam!

89. *neve—abundes*] 'Don't overdo it.'

90. *ultro; non etiam sileas*] 'Ultro' has given a good deal of trouble. Fea quotes several MSS. that have 'ultra,' and Lambinus mentions that reading, which was in all the Blandinian MSS. Pottier, who edits from a collation of the Paris MSS., has 'ultra' in his text, and mentions no various readings. Baxter and Combe have 'ultra,' but it seems to me to have no meaning here. [Ritter, who writes 'garrulus: ultra non .. sileas,' says that 'ultra' is the reading of the best MSS.] The editors who have 'ultro' differ as to the connexion, some taking it with 'garrulus,' others with what follows. I think it goes with 'garrulus,' and means that he should not speak before he was spoken to. On 'ultro' see C. iv. 4. 51 n. [Krüger and Doederlein connect 'ultro' with 'offendet;' but if 'ultro' is the true reading, and the pointing in the text is received, we must understand 'garrulus ultro.'] As to 'non' for 'ne,' compare Epp. i. 18. 72: "Non ancilla tuum jecur ulceret ulla puerve;" and A. P. 460. Quintilian says this is a soloecism (i. 5. 50): "qui dicat pro illo 'ne feceris' 'non feceris' in idem incidat vitium, quia alterum negandi est, alterum vetandi."

91. *Davus sis comicus*] Horace has introduced a Davus in this respectful attitude in S. 7. 1 of this book: "Jamdudum auscultans et cupiens tibi dicere servus Pauca reformido."

92. *Stes capite obstipo*] Suetonius, describing Tiberius, says (c. 68), "incedebat cervice rigida et obstipa;" "hic est qui Graecis dicitur βυσαύχην, nam βύειν est stipare—contrarii sunt his qui rigida cervice capite retrorsum adducto incedunt quos Graeci σιμοτραχήλους nominant" (Casaubon). Arrian in Epictetus speaks of a man walking as though he had swallowed a spit: τί ἡμῖν ὀβελίσκον καταπιὼν περιπατεῖς; (quoted in the same note of Cas. on Suet. l. c.). The booby in Persius (S. iii. 80) turns up his nose at the philosophers who go about "obstipo capite et figentes lumine terram." 'Obstipo' therefore means stiff, unbending, or bent downwards, with the eyes fixed on the ground. As to 'multum similis,' see S. i. 3. 57 n., and Epp. i. 10. 3.

93. *Obsequio grassare*] 'Grassor' is a frequentative form of 'gradior,' and signifies to go on, advance. The expression in the text is like 'grassari dolo' (Tac. Hist. iv. 16), and other like phrases. Livy and Tacitus use the word often. The MSS. vary between 'increbuit,' 'increbruit,' and 'increpuit.' Fea adopts the last, though he must have been aware that the quantity of the second syllable is short. All the Paris MSS. have 'increpuit' or 'increbuit,' except three, which have 'increbruit.' The oldest Bland. had 'increbruit,' the others all 'increpuit.' One of the Berne has 'increbuit,' another 'increpuit,' and I take the latter to be merely a corruption introduced by copyists who found 'increbuit,' and thought it was wrong. Lambinus, Torrentius, and others argue for 'increbruit,' which form appears in every instance in the Medicean MS. of Virgil. (See V. L. Georg. i. 359, Wagner.) Orelli approves that form, Heindorf the other. The root of the word is 'creb,' and the second 'r' is no part of the root. See note on Cic. in Verr. ii. 2. 3, by Mr. Long.

95. *aurem substringe loquaci*] 'Stringere' means to grasp in the hand; 'aurem substringe' therefore may mean to hold up the ear as we commonly do when we wish to catch every word that is said. Other explanations have been given, but they all come to the same point, which cannot be mistaken. He was to pay the strictest attention to the old man, let him be as garrulous as he would. "Arrige aurem subjecta manu et quasi collige. Sic vestis substringi dicitur quae attollitur et accingitur" (Juvencius).

96. *donec Ohe jam!*] If he is fond of flattery, ply him with it till even he is forced to cry 'hold, enough!' and blow him up

Egregie factum laudet vicin
Forte coheredum senior mal
Dic, ex parte tua seu fundi

with your fulsome breath like a bladd Though the old man might say he h enough, he was not to be taken at his wo but plied still harder, for he never cou have too much. If the man's tact we proportioned to his servility, this advi might be of use to him; otherwise it wou only do in very gross cases. 'Importunu Lambinus explains as "is qui nunqua conquiescit neque aliis conquiescendi pote tatem facit." The expression 'Ohe ja satis' is common. See S. i. 5. 12, an Martial (iv. 91):

"Ohe jam satis est, ohe libelle,
Jam pervenimus usque ad umbilicum."

100. *Et certum vigilans*] Bentley illustrates this by Ovid (Heroid. x. 9):

"Incertum vigilans, a somno languida, movi
Thesea pressuras semisupina manus;"

It means therefore 'wide awake,' not confusedly as those who are half asleep.

— *Quartae sit partis*] The 'heres' of one fourth of the property would be 'ex quadrante' or 'ex teruncio.' (See note on v. 53, above.) The formula in wills was such as this: "Sola mihi uxor heres esto," "Sempronius ex parte dimidia heres esto;" wherefore Bentley, with a very little authority, substitutes 'esto' for 'sit.'

101. *Dama*] See v. 18. He is to throw in now and then

Emptor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina; vive valeque."

'fundus' here, and in Epp. i. 2. 47, may mean a town-house. The advice is, that if one of the man's 'coheredes,' who is old, and by a bad cough shows he is near his end, expresses a wish to have an estate or house which forms part of his share, he should declare himself delighted to make it over to him for a nominal price, a single 'sestertius.' This would be a bold game, but he might hope that such generosity on his part would be remembered in the sick man's will. 'Addicere' is a legal term used in selling, "and signifies the declaration of him who sells as to the transfer of the thing to the buyer" (Long, Verr. ii. 2. 32). It was used in private bargains as here, and at public auctions it was the word used for declaring who was the purchaser. Suetonius, speaking of Caesar's fondness for Servilia, and his rich presents to her, says (Caesar, c. 50), "super alias donationes amplissima praedia ex auctionibus hastae (ei) nummo addixit," where 'minimo' has been proposed for 'nummo,' and appears in some MSS.

SATIRE VI.

A.U.C. 724.

Whenever Horace touches on matters personal to himself he does it with humour and feeling. He is also very skilful in telling a story or representing a dramatic tableau. The fable of the town and country mouse could hardly have been better told than it is here. The apostrophe to the country beginning 'O rus, quando ego te adspiciam,' and the contrast between a town and country life, are among his most natural touches; and the allusion to his intimacy with Maecenas, and the envy it had brought upon him, is managed with delicacy towards his patron, while it shows in a very few words the mixture of pride and annoyance which the feeling against him caused. He outlived this feeling, as he tells us in C. iv. 3. 16 (see Introduction); but at this time it perhaps caused him a good deal of pain; for he was not a man of vigorous temperament, capable of disregarding a jealousy he did not deserve, and he had none of the ambition which overleaps the jealousy it creates. He had no desire to be mixed up with public affairs: and if he sought Maecenas, it was in gratitude for his kindness and for the pleasure of his society, and that of the circle to which his patronage introduced him. When therefore vulgar people appealed to him as the depository of state secrets and in the great man's confidence, it disturbed and annoyed him probably, as he here with evident sincerity professes.

The historical references in this Satire mark the date of the composition pretty accurately. It appears (v. 53) that the Daci were in arms against the Romans. There is an allusion to the Daci (C. iii. 6. 14). It was in the year, A.U.C. 724, that M. Crassus was sent against them. (Dion Cass. li. 23.) In the same book (c. 3 sq.) Dion relates that the veterans who had fought at Actium, having been sent back to Italy, were discontented and broke out into mutiny because they had no reward. In the middle of the winter of A.U.C. 723—724, Augustus came from Asia to Brundusium for the purpose of quelling this mutiny, and gave money to some, and to the others he distributed land in those districts which had been favourable to Antonius. This distribution had been promised but not made when this Satire was written (v. 55). In the absence of Augustus, when he went against Antonius and till his return to Rome, Maecenas, at first singly and afterwards in conjunction with M. Agrippa, was deputed by Augustus to exercise those powers in the city and in Italy which he himself would have exercised had he been there. (Dion Cass. li. 3; Pliny xxxvii. C. 1. 4.) This too is referred to in v. 38: all of which goes to indicate the beginning of A.U.C. 724 as the time when this

stream, and a little wood to crown t
more, thou son of Maia, than that
increased my store by dishonesty, no
if I am content with that I have, no
nor sighed for hidden treasure,—I as
wits, and be with me, my mighty pr

(v. 16.) Now that I have retreated to m
of my muse than the spot where I esc
winds of autumn?

(v. 20.) Janus, be thou the beginning o
Forum. 'Haste, lest any be at the p
so in all weathers I must go. And v
promise, I must struggle through a cr
you about, mad fellow? Are you to l
back with all haste to Maecenas? An
I get to my friend's, hundreds of
'Roscius entreated you to be early at
you to attend their meeting very spec
to this diploma.' 'I'll try.' 'You k

(v. 40.) It is nearly eight years since Ma
extent of taking me with him into the
topics. From that day envy has been
games or the Campus Martius, 'Son o
abroad, every body comes to me for inf
are laughing at us; you must know.'
or Italy?' Though I swear I know n
closest of mortals. And so my life is
behold thee again, and quaff forgetfulne
nights and idle days, and light repasts,
and conference of soul, and the prattle

(v. 78.) A good story was that he told us
Arellius, little knowing the anxiety it c
"Once upon a time," said he, "a ...

[redacted]

ivory couch, and plenteous were the remains of the evening's repast. Then the host sets his rustic friend on the fine couch, and girds himself up to attend him, changes the dishes, and tastes before he serves them. While the other is making merry over his altered condition, lo! the doors creak upon their hinges, the watch-dogs bark, and the trembling friends rush hither and thither, till safe at last, says the countryman, "I like not this life of thine: farewell. In my hole in the woods I fear no surprises, and I'll make myself happy with my humble fare.'"

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi et tecto vicinus jugis aquae fons
Et paulum silvae super his foret. Auctius atque
Di melius fecere. Bene est. Nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
Si neque majorem feci ratione mala rem
Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum: 'O si angulus ille
Proximus accedat qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstret, ut illi

1. *non ita magnus*] Key's L. G. 1451, i. Compare with these lines C. iii. 16. 29 sqq. Cicero (ad Att. xiii. 33. 2): "nihil scripsit nisi de modo agri." ['Modus' is a word used in the matter of the Agrarian laws: 'alteram (legem) de modo agrorum, ne quis plus quingenta jugera agri possideret' (Livy, vi. 35).]

2. *jugis aquae fons*] It is doubted whether 'jugis' belongs to 'aquae' or 'fons.' I have no doubt it belongs to 'aquae.' It signifies running water, and a good spring would be of great value to the property.

3. *super his*] 'Besides these.' In this sense 'super' usually governs the accusative. (Key's L. G. 1381, e.) Another instance of the ablative is in Silius (Pun. i. 60):

"—— his super aevi
Flore virens avet Aegates abolere, parentum
Dedecus."

'Super' is used absolutely in this sense of 'more,' as in Epod. i. 31: "Satis superque me benignitas tua Ditavit," which passage may be compared with what follows: "auctius atque Di melius fecere." 'Bene est' occurs in C. iii. 16. 43: "Bene est si deus obtulit Parca quod satis est manu," and is familiar in the formula v. b. e. v. (si vales bene est; valeo) which the Romans prefixed to their letters.

5. *Maia nate*] Respecting Mercury, the god of luck and gain, the protector of poets and of Horace in particular, see S. ii. 3. 68; C. ii. 7. 13; ii. 17. 29. ['Proprius,' a man's own, is sometimes equivalent to 'permanent.' Comp. S. 3. 134.] (See also S. 2. 129 n.) As to the form 'faxim' see S. ii. 3. 38 n.

7. *vitio culpave*] Heindorf distinguishes these words as 'prodigentia—negligentia.' 'Culpa' is often used by the law-writers in the sense of 'negligence.' 'Vitium' appears to mean a defect of the nature, 'culpa' of the conduct.

8. *Si veneror stultus nihil horum*] As to 'veneror,' 'to pray for,' see C. S. 49. See Persius (S. ii. 9):

"Illa sibi introrsum et sub lingua immurmurat: 'O si
Ebulliat patruus, praeclarum funus!' et, 'O si
Sub rastro crepet argenti mihi seria, dextro
Hercule!'"

One of Cruquius' MSS. (none of the Blandinian), and a few others quoted by Fea, and most of the editions of the sixteenth century, have 'deformat.' The Scholiasts had 'denormat,' which Porphyrion explains, "extra modum procedens, denormare facit." Acron says rightly: "*denormat:* decurtat et inaequalem facit. Est autem norma ad quem mensores fines aequales dirigunt habita perpendiculi ratione." 'Mercenarius' is a free labourer who works for pay.

Ad Maecenatem memori si

Hoc juvat et melli est; non

Ventum est Esquilias, aliena

Per caput et circa saliunt lat

Roscius orabat sibi adesses a

23. *sponsorem me rapis*] 'Sponso was one who became security for anoth under the form of contract called 've borum obligatio,' the contract takii place by question and answer, 'ex inte rogatione et responsione.' One asked tl other, "Dare spondes?" and he answere 'spondeo.' The principals were the 'st pulator,' he who asked the question; an the 'promissor,' he who answered. Th sponsor was said 'intercedere,' and to hir the same question was put, to which h returned the same answer (see Dict. Ant. arts. 'Intercessio,' 'Obligationes'). Thi explains 'respondeat' in v. 24, and "quo mi obsit clare certumque locuto," v. 27 He answers 'spondeo' in a clear distinct voice, and becomes liable, possibly to his great detriment. The words 'Eja, ne prior,' &c., may represent what is passing in Horace's own mind, as some suppose, but more probably he means them for the words of Janus, to whom he attributes the prompting of his zeal.

26. *Interiore diem gyro trahit*] Cicero renders a line of Aratus respecting the Cynosura, "Nam cursu interiore brevi convertitur orbe" (De N. D. ii. 41). The notion is that of the heavenly bodies moving round a centre in a series of orbits of ...

"De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti."
"Imprimat his cura Maecenas signa tabellis."
Dixeris, "Experiar:" "Si vis, potes," addit et instat.
Septimus octavo propior jam fugerit annus
Ex quo Maecenas me coepit habere suorum
In numero; dumtaxat ad hoc, quem tollere rheda
Vellet iter faciens et cui concredere nugas
Hoc genus: "Hora quota est? Thrax est Gallina Syro par?

quem veniebant foeneratores. Alii dicunt in quo tribunal solebat esse praetoris;" and Porphyrion on Epp. i. 19. 8, "Forum putealque Libonis Mandabo siccis," says, "Sedes praetoris fuit prope arcum Fabianum: dictum quia a Libone illic primum tribunal et subsellia collocata sint." The place or the neighbourhood was the resort of money-lenders (Ovid, Rem. Am. 561):—

"Qui Puteal Janumque timet celeresque Kalendas,
Torqueat hunc aeris mutua summa sui;"

and Cicero (pro Sest. 8) speaks of "puteal et foeneratorum greges." ['Puteal vocabatur locus in vicinia Fori, ubi erat columna etiam Maenia, apud quam debitores à creditoribus proscribebantur.' Schol. Bob. p. 296, ed. Orelli.] There are coins of Libo on the reverse of which is an altar crowned, with the inscription PUTEAL SCRIBON, which leads some to affirm that the 'puteal' was no more than an altar. [Agostini, Dialoghi, &c., p. 132. The inscription on the obverse is 'Libo Bon. Event.'] The request of Roscius that Horace would be there before the second hour, makes it appear as if his business was not with the praetor, who did not open his court till the third hour (S. i. 9. 35 n.).

36. *De re communi scribae*] The 'scribae' were classed in 'decuriae' and were a numerous body. Cicero (in Verr. ii. 3. 79, where see Long's note) calls them an 'ordo.' They formed a guild or company, and though they were employed in different branches of the public service, they had interests in common, and must have held meetings to discuss questions that concerned their body. As Horace had once belonged to them, and was now known to have influence, they wished him to attend their meeting on some particular occasion; so at least he puts it. [Doederlein contends that this passage shows that Horace still belonged to the body of 'scribae.']

38. *Imprimat his cura*] See Introduction. Suetonius (Octav. 50) says of Augustus, "In diplomatibus, libellisque et epistolis signandis initio sphinge usus est." He afterwards used a head of Alexander, and latterly a portrait of himself. The 'tabellae' of the text may have been a 'diploma,' so called from its consisting of two leaves, by which privileges of some sort were to be granted. 'Signum' expressed any work sculptured or engraved. Here it signifies a seal, which was usually set in the form of a ring. Gorlaeus' collection of engravings, which he calls Dactyliotheca, with the commentary of J. Gronovius, contains a great fund of information and amusement on this subject. After the conquest of Egypt the sphinx was a common symbol on seals, and Gorlaeus has one in his collection (p. ii. 190). Such a one is found in the notes of Burmann's edition of Suetonius (l. c.), with the inscription "CARISIUS. III VIR." T. Carisius was triumvir monetalis in the time of Augustus. The practice of kings delivering their rings to those whom they deputed to represent their own authority is of the highest antiquity. Pharaoh delivered his ring to Joseph, and Ahasuerus to Mordecai.

40. *Septimus octavo propior*] See Introduction.

42. *quem tollere rheda*] 'Rheda' is the name for a travelling-carriage. It appears to have gone upon four wheels, and to have been, sometimes at least, of capacious size, since Juvenal mentions a whole family travelling in one 'rheda' (S. iii. 10). The only other four-wheeled carriage we read of is the 'petorritum' mentioned above (S. i. 6. 104 n.). There were public 'rhedae' on the great roads for the benefit of travellers, and Horace and his friends performed part of their journey to Brundusium in these conveyances (S. i. 5. 86), and it appears from his language, 'hinc rapimur,' that they went pretty fast.

44. *Thrax est Gallina Syro par*]

Si quidquam." "Quid, milit
Praedia Caesar an est Itala te

Comm. Cruq. says "Thrax Gallina fui secutor, Syrus autem retiarius, uterqu gladiator." 'Thraces,' 'secutores,' an 'retiarii,' were three different kinds c gladiators. The first had their name fron being armed like the Thracians with short sword and round shield, from whicl they were sometimes called 'parmularii See Sueton. Vit. Domit. c. 10: "Patrem familias, quod Thracem mirmilloni parem munerario imparem dixerat, detractum spectaculis in arenam canibus objecit, cun hoc titulo: Impie locutus parmularius.' The MSS. vary between Thrax and Threx Torrentius says the oldest MSS. have Threx Orelli says Thrax is best supported. [Ritte has Threx.] Maecenas is supposed to asl Horace, among other trifling questions whether he has seen the famous gladiators, and which is the better of the two.

45. *mordent*] 'Mordere' is said of both heat and cold. See Epp. i. 8. 5, "oleamque momorderit aestus." 'Rimosa' is intelligible enough. Comm. Cruq. compares it with 'patula' in Epp. i. 18. 70, "Nec retinent patulae commissa fideliter aures," and says the expression is from Terence (Eun. i. 2. 24):—

"Sin falsum audierim ac fictum, continuo palam 'st:
Plenus rimarum sum, hac atque illac perfluo."

48. *noster*] This is a familiar way of

Jurantem me scire nihil mirantur ut unum
Scilicet egregii mortalem altique silenti.
Perditur haec inter misero lux non sine votis:
O rus, quando ego te adspiciam?" quandoque licebit
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitae jucunda oblivia vitae?
O quando faba Pythagorae cognata simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque deum! quibus ipse meique
Ante Larem proprium vescor vernasque procaces
Pasco libatis dapibus. Prout cuique libido est
Siccat inaequales calices conviva, solutus
Legibus insanis, seu quis capit acria fortis

·banum' or 'rusticum,' either house and land it stands on in a town, or land in country. Hence we have two titles in Digest, 8 Tit. 2 and 3, De Servitutibus ædiorum urbanorum, and De Serv. æd. rusticorum.]

57. *unum scilicet—mortalem*] The eeks use εἷς ἀνήρ in this way to express aperlative.

59. *Perditur*] Lachmann, Lucret. ii. 829 poses 'porrigitur,' another of his unky attempts to mend Horace. 'Perit' ald be the common word.]

62. *Ducere*] 'To quaff the cup of obon.' See C. iii. 3. 34 n., and Aen. vi.):—

"——— Lethaei ad fluminis undam ;uros latices et longa oblivia potant;"

l Epod. xiv. 3.

63. *faba Pythagorae cognata*] The yular notion was that Pythagoras had ight his disciples to abstain from meat l beans, which class of vegetables he mected somehow or other with the man species in his doctrine of metemrchosis, though different reasons are assned by different writers (Cic. de Div. i. 30; 58. Plut. de Lib. Educ. c. 17. Diog. Laert. i. § 24 and 34). Gellius (iv. 11) quotes istoxenus, who, in his work on the docnes of Pythagoras, declared that above vegetables that philosopher preferred e bean. Πυθαγόρας δὲ τῶν ὀσπρίων λιστα τὸν κύαμον ἐδοκίμασε· λίαν κινητιὸν τε γὰρ εἶναι καὶ διαφορητικόν· διὸ καὶ λιστα κέχρηται αὐτῷ. Horace refers to he popular opinion that beans were forbidden to the disciples of Pythagoras, under the fanciful notion that in eating them they might be devouring their own flesh and blood. Hence the expression 'cognata,' and this is the allusion in Epp. i. 12. 21 "seu porrum et caepe trucidas." As to Horace's vegetable meals, see S. i. 6. 115.

65. *O noctes coenaeque deum*] Turnebus compares the frugal feasts laid out in the temples as described from his own observation by Dionys. Halic. (lib. ii. 23), ἐγὼ γοῦν ἐθεασάμην ἐν ἱεραῖς οἰκίαις δεῖπνα παρακείμενα θεοῖς, ἐν τραπέζαις ξυλίνοις ἀρχαϊκαῖς, ἐν κάνοις καὶ πινακίσκοις κεραμίοις, ἀλφίτων μάζας καὶ πόπανα καὶ ζέας καὶ καρπῶν τινῶν ἀπαρχάς, καὶ ἄλλα τοιαῦτα λιτά, καὶ εὐδάπανα, καὶ πάσης ἀπειροκαλίας ἀπηλλαγμένα. [But Horace means suppers prolonged to a late hour, suppers as happy as those of the gods.]

66. *Ante Larem proprium*] See Epod. ii. 66 n. 'Libatis dapibus' means that the master and his friends ('meique') dined lightly, and left the greater part of the dishes to his slaves. The master in this instance, as well as his slaves, dined in the 'atrium,' where the images of the Lares were placed. 'Libare' is to touch lightly. See Aen. v. 90, "inter pateras et levia pocula serpens Libavitque dapes;" and Ovid (Am. i. 4. 34):—

"Si tibi forte dabit quos praegustaverit ipse,
Rejice libatos illius ore cibos."

The distribution of the remains of the dinner to the slaves is mentioned by Seneca (Ep. 77): "Marcellinum admonuit non esse inhumanum quemadmodum coena peracta reliquiae circumstantibus dividuntur, sic peracta vita aliquid porrigi his qui totius vitae ministri fuissent."

[67. *Prout*] The complete formula is 'pro eo ut' (Cic. in Verr. ii. 3. 54; Ep. ad Div. iv. 5).]

69. *Legibus insanis*] See S. 2. 123 n.

Rusticus urbanum murem mu
Accepisse cavo, veterem vetus
Asper et attentus quaesitis, ut

Cicero, describing Verres' riotous living, says, "iste enim praetor severus ac diligens qui populi Romani legibus nunquam paruisset, illis legibus quae in poculis ponebantur diligenter obtemperabat" (Act. ii. 5. 11). One of the strictest laws of a banquet directed by a presiding symposiarch would have reference to the regulation of the quantity of wine to be drunk by each guest at each round. Horace's notion of liberty is to drink as much or as little as he pleased, which is expressed by 'inaequales calices.' ['Acria pocula;' 'acria' seems to mean 'strong,' and 'modicis' will be the opposite.]

70. *uvescit*] Lambinus introduced this reading from some of his MSS., which were confirmed by Cruquius, and since by many more. The old reading was 'humescit.' 'Uvescere' corresponds with Horace's word 'uvidus,' C. ii. 19. 18, "Tu separatis uvidus in jugis;" and iv. 5. 38, "Dicimus integro Sicci mane die, dicimus uvidi Cum sol Oceano subest."

72. *Nec male necne Lepos saltet*] Lepos was a 'mimus' who was so named according to the Scholiasts, and as the name itself imports, "quod jucunde et molliter saltaret et eloqueretur." The business of the 'mimi,' as of the 'mimae' (S. i. 2. 2 n.), was to recite poetry as well as to act parts in the farces that bore the same name (S. i. 10. 6 n.). The word 'saltare' was ...

[redacted]

Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longae invidit avenae,
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia coena
Vincere tangentis male singula dente superbo;
Cum pater ipse domus palea porrectus in horna
Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc: 'Quid te juvat,' inquit, 'amice,
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes; terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga: quo, bone, circa,
Dum licet in rebus jucundis vive beatus;
Vive memor quam sis aevi brevis.' Haec ubi dicta
Agrestem pepulere, domo levis exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat
Nox medium caeli spatium cum ponit uterque
In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos,

ion, which is effected by 'tamen.'] Comp. 7. 4, 'ut vitale putes.'

4. *nec longae invidit avenae*] This struction is Greek: φθονεῖν τινί τινος. Latin construction is with the accusa- and dative, as S. i. 6. 49: "honorem e mihi invideat quivis;" Epp. i. 14. : "Invidet usum Lignorum et pecoris ." Lambinus introduced the reading i' from nearly all his MSS. Torren- s and Cruquius have 'illi.' The old tions have nearly all 'ille,' and Fea ntions a large number of MSS. with t reading. Quintilian quotes the pas- e as a graecism, with 'illi' (Inst. ix. 3). ntley and the late editors adopt 'ille.' 'avena' here is the cultivated oat, and ngae' describes the grain. The wild Virgil distinguishes from this by the thet 'sterilis' (G. i. 153), and couples it h the 'lolium,' or tare, with which the t on this occasion satisfied himself.

87. *male*] This goes with 'tangentis,' l is equivalent to 'vix.'

89. *Esset ador loliumque*] The 'ador' s that coarse kind of grain which was lled ζειά by the Greeks, but the name s applied to grain in general, and in the m 'adorea' signified the supply of corn given to soldiers after a victory, and hence was used as synonymous with victory itself. (See C. iv. 4. 41 n.)

93. *mihi crede*] These words are parenthetical, as Ovid (Am. ii. 2. 9): "Si sapis o custos, odium, mihi crede, mereri Desine." The language that follows is very like that of Hercules in Euripides' Alcestis (799 sqq.).

βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
κοὐκ ἔστι θνητῶν ὅστις ἐξεπίσταται
τὴν αὔριον μέλλουσαν εἰ βιώσεται.—
ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα
εὔφραινε σαυτόν, πῖνε, τὸν καθ' ἡμέραν
βίον λογίζου σόν, τὰ δ' ἄλλα τῆς τύχης.

['Carpe viam:' come, begin the journey at once with me. Comp. C. i. 11. 8.]

98. *pepulere*] This is used absolutely in the sense of 'movere.'

100. *nocturni*] See C. i. 2. 45 n. ['Subrepere,' 'to arrive under the walls while it was night.' We are left to suppose that they would find their way into the town.]

103. *canderet vestis eburnos*] On the 'stragula vestis' see S. 3. 118 n. The sides of the couches were sometimes veneered with ivory. Fire is said 'can-

taque de magna superessent fercula coena,
e procul exstructis inerant hesterna canistris.
ubi purpurea porrectum in veste locavit
estem, veluti succinctus cursitat hospes
tinuatque dapes nec non verniliter ipsis
gitur officiis, praelambens omne quod affert.
cubans gaudet mutata sorte bonisque
us agit laetum convivam, cum subito ingens
varum strepitus lectis excussit utrumque.
rere per totum pavidi conclave, magisque
nimes trepidare simul domus alta Molossis
sonuit canibus. Tum rusticus: 'Haud mihi vita
opus hac,' ait, 'et valeas; me silva cavusque
us ab insidiis tenui solabitur ervo.'"

ed the flaming drapery of the s described by the same word, s not applied in this sense else- 'Fercula' was the name for the courses, of which the 'coena' consisted of three, called 'prima,' a,' 'tertia coena.' The word, like m,' contains the root 'fer' of nd so its first meaning may have

44; Tac. Ann. xii. 66.) Lip latter place says that the begun by Augustus, and the gustator, a potione,' occurs tions. The custom was imi Eastern courts. (See Xenop 3. 9.)

[111. *agit laetum convive* the merry guest.' The Rom

SATIRE VII.

:e of this Satire Horace puts into the mouth of his slave Davus, giving cxpress himself as he pleases on the day of the Saturnalia, when much nted to slaves in particular. Davus takes advantage of the permission ɔuse his master, and to taunt the rich with a slavery (to their passions ld) harder and more stupid than his own. He also taunts Horace with ınd weakness of purpose, which part of the Satire appears to me to be al and amusing (see note on v. 23). The rest contains a great deal that and much that is common-place. It may perhaps represent the habit ı under the name of philosophy, which those who pretended to be of the d established, and the humour would be more perceptible to a Roman ı it is now. The commentators speak highly of the wit of this Satire, ɜm make little distinction, and praise all alike.
race of a date in the Satire, but some think it probable that as S. 3 was Saturnalia, and this makes mention of the same festival, and touches ıpon Stoic doctrines, it was perhaps written a year after the above. I ɣ force in this, nor does it appear necessary to suppose the Satire was ear the Saturnalia. That way of introducing the subject might have ː at any time of the year.

ARGUMENT.

ɩg a listener, my master, and though I wish to say a few words, I know and am afraid.
›

ı your indifferent good slave.
łaturnalia: you may speak.
ıe men who are consistent in vice; others who are always hovering ht and wrong. There's Priscus, a man who changes every hour from he plain man, from the stately to the humble, from the rake to the the very type of mutability. Volanerius the gamester, when he could ld the dice-box for the gout, hired a boy to do it for him. But he in cy was better off than the other man in his inconsistency.
this refer to, you rascal?

ıean, scoundrel?
ss to praise the good old times, but wouldn't go back to them if you ;he town you pine for the country, in the country you cry up the town. ɔt invited out, you pretend you are glad to stay at home; if an invitation ɔu fly and leave your poor guests in the lurch; gluttons they are no re you less so yourself?
ıld prove that you are sillier even than I your slave? Don't be angry, ıll you what I have picked up at the philosopher's.
ı after his neighbour's wife, I after a common woman: which of us ıt to be hanged? I incur no disgrace and no danger. You are obliged sorts of disguises, trembling with a mixture of lust and fear. Why s well go hire yourself for a gladiator as submit to be tucked into a box angry husband. You are much worse than the woman you seduce, and avier punishment. If you get out of the scrape, of course you'll take get into it again. Not a bit. You will seek the first opportunity

refuse to carry you. Which is worst,
a bunch of grapes, or the master who
you can't live in yourself, but are al
his lord; but he follows you, go when
Give me a stone.
What for? are you mad?
Be off with you, or I'll send you to work

"JAMDUDUM ausculto et cupi
Pauca reformido." "Davusı
Mancipium domino et frugi (
Ut vitale putes." "Age, lib
Quando ita majores voluerun
"Pars hominum vitiis gaude
Propositum; pars multa nata
Interdum pravis obnoxia. S
Cum tribus annellis, modo la

1. *Jamdudum ausculto*] We may sup pose Horace has been talking to a frien upon subjects that have attracted hi slave's attention, and give rise to th points he argues. Or he may have bee giving Davus some good advice, and h offers him a homily in return, recommend ing him, as Acron says, to practise wha he preaches.

3. *Mancipium*] This word, which pro perly signifies the act of taking possession 'manu capiendo,' is applied here to th 'res mancipi,' the object of 'mancipium, which in this instance is a slave. It is a

inaequalis, clavum ut mutaret in horas,
is ex magnis subito se conderet, unde
ior exiret vix libertinus honeste;
noechus Romae, jam mallet doctus Athenis
, Vertumnis, quotquot sunt, natus iniquis.
. Volanerius, postquam illi justa cheragra
lit articulos, qui pro se tolleret atque
et in phimum talos, mercede diurna
ctum pavit; quanto constantior isdem
iis, tanto levius miser ac prior illo,
m contento, jam laxo fune laborat."
dices hodie, quorsum haec tam putida tendant,

art, and that therefore rings on that finger in particular, rdity (still commonly believed) Browne has very learnedly (Vulg. Errors, iv. 4). Gellius cient Greeks wore their rings finger. The reason for their on the left hand is sufficiently cularly when they began to be nes and made of gold. They likely to be injured and to be on the right hand. ould go abroad sometimes with lavus;' at others he would ap- he 'angustus clavus.' He was to live in a fine house; but caprice go and take an obscure ch as a poor man might be Comm. Cruq. who had 'doc- doctus,' says Priscus taught Athens. 'Doctor' appears in I see no occasion with Bent- ers for supposing Priscus to n the habit of going backwards ls to Athens. He put on first er and then another: now a town, and now talking of thens as a philosopher. He h an unstable person as Tigel- ibed to be in S. i. 3. 18: "Nil m Sic impar sibi." He was ing by turns and nothing equalis—ut: Epod. xvi. 31. n.] *umnis, quotquot sunt, natus* ertumnus was the god who change. Priscus was born umnus was angry (S. 3. 8 n., tus paries dis atque poëtis"), strengthens it by saying all ni; as if every image of the separate divinity, and all were this fickle man was born. *ra Volanerius*] He had the gout, which Horace says he richly deserved, and was so given to gambling (C. iii. 24. 58 n.), that when he could not handle the dice-box himself, he hired a boy to do it for him. 'Phimus' was the Greek word for what the Romans called 'fritillus.' From the shape it was also called 'turricula' or 'pyrgus' (πύργος), and that word appears in the text of the Scholiasts and in many of the old editions for 'phimum.' As to 'talos,' see S. 3. 171 n. They were sometimes thrown with the hand. ['Cheragra' the reading of a few MSS. Ritter observes that 'cheragra' has the first short, and 'chiragra' has the first long. He refers to Bentley, who only says that 'chiragra' ought to have the first long, which is true, if the Romans intended to represent χειράγρα. Persius (S. v. 58) has 'lapidosa chiragra fregerit articulos.']

19. *levius miser ac prior illo*] 'Levius miser,' 'less miserable,' is an unusual expression. The MSS. and editions vary between 'illo' and 'ille.' Bentley and many others before and after him have 'ille.' 'Illo' gives the simpler construction. 'Prior illo' means superior to that man who is always changing his character, one moment appearing strict, another loose, in his principles and conduct. The superiority of the man who is consistent in vice lies in his indifference to virtue, and the quietness of his conscience arising from that cause. In that sense he is better off, and less miserable than the other. Some MSS. have 'acrior illo.'

21. *Non dices hodie*] 'Hodie' is equivalent to 'statim,' 'this moment.' Doering interprets 'this day of the Saturnalia,' which destroys the force of the word altogether. 'Furcifer' is explained by Donatus on Terence (Andr. iii. 5. 12: "Tibi ut

Quod nusquam tibi sit potar
Maecenas serum sub lumina
Convivam: 'Nemon oleum
Audit?' cum magno blatera
Mulvius et scurrae tibi non
Discedunt. Etenim fateor

ego credam, furcifer?") as a slave who
some slight offence was obliged to go abo
with a 'furca' round his neck, a sort
collar shaped like a V, in which the han
also were inserted. The master begins
see that Davus is aiming a stroke at hi
and is growing angry.

23. *antiquae plebis*] 'Plebs' has not
distinctive meaning in this place. (C.
14. 1 n.) Horace is no doubt touching
own infirmity here. He was fond of pra
ing the simplicity of the olden time,
he was not the man to extricate hims
from the degenerate habits of his own d
('nequicquam coeno cupiens evellere pla
tam,' which is taken from the Greek p
verb ἐκτὸς πηλοῦ πόδα ἔχειν). He h
been but lately perhaps writing the prai
of a country life and sighing for his fa
(in the last Satire); but when there
may believe he felt dull enough, a
missed the society and elegancies of t
city. Whatever his ordinary fare m
have been, he had no objection to t
tables of the rich, and was proud to
invited to the Esquiliae. It is this goo
tempered raillery of himself that mak
some of Horace's writings so agreeab
and the man himself appear so amiab

Duci ventre levem, nasum nidore supinor,
Imbecillus, iners, si quid vis, adde popino.
Tu, cum sis quod ego et fortassis nequior, ultro
Insectere velut melior verbisque decoris
Obvolvas vitium? Quid, si me stultior ipso
Quingentis empto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto,
Dum quae Crispini docuit me janitor edo.
Te conjux aliena capit, meretricula Davum.
Peccat uter nostrum cruce dignius? Acris ubi me
Natura intendit, sub clara nuda lucerna
Quaecunque excepit turgentis verbera caudae,
Clunibus aut agitavit equum lasciva supinum,
Dimittit neque famosum neque sollicitum ne
Ditior aut formae melioris meiat eodem.
Tu cum projectis insignibus, annulo equestri
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscurante lacerna,
Non es quod simulas? Metuens induceris atque

ner. 'Nasum nidore supinor,' 'I snuff up my nose at the smell of a good dinner.' 'Nidor' means 'nidor culinae,' as in Juv. v. 162: "Captum te nidore suae putat ille culinae;" and Martial, i. 93. 9: "Pasceris et nigrae solo nidore culinae." 'Popino' is an idle dissolute fellow, a frequenter of 'popinae,' cook-shops. (S. 4. 62 n.) Suetonius (de Illust. Gram. c. 15) says that Lenaeus, a teacher at Rome and a freedman of Pompeius Magnus, used to revile Sallust the historian, and called him "lastaurum et lurconem et nebulonem popinonemque." 'Tu—ultro insectere,' are you the man to come forward and attack? that is, to be the first to do it. See S. 6. 30, 'tu pulses;' and C. iv. 4. 51 n.

42. *Quid, si me*] Davus goes on in his own person. Five hundred drachmae, reckoning the drachma and the denarius as nearly the same value (about 8½*d.*), which was the case about this time, amounts to 17*l.* 15*s.* of our money, and this was a small price, only given for inferior slaves. The price varied very widely according to the beauty of the slaves (of either sex), which enhanced their value more than any thing else, according to their education, or skill in handicrafts, &c. 'Aufer me terrere,' away with that frightening me.' [S. 236.] Davus sees his master frowning and lifting his hand to strike him. [Ritter observes, that the best MSS. have 'dragmis' in this passage.]

45. *Crispini docuit me janitor*] See S. i. 1. 120 n. Davus professes to have got at second hand from the slave of Crispinus the arguments he is going to propound. They are put generally, and he uses his own name; but the pronoun 'te' means any one. The 'janitor,' who was also called 'ostiarius,' kept the door of the house. He had a room on each side of the 'ostium,' which was a space between the outer and inner door.

47. *cruce dignius*] See S. i. 3. 82.

53. *annulo equestri*] See above, v. 9 n. The person is supposed to be an 'eques,' and one of the 'judices selecti' (S. i. 4. 123 n.), and to have put off his toga and thrown over him by way of disguise a loose cloak, 'lacerna,' which garment had sometimes a hood, 'cucullus,' to go over the head, and that is supposed to be the case here. Martial (xiv. 132): "Si possem, totas cuperem misisse lacernas," by which he means a 'lacerna' with the hood complete. The 'lacerna' was usually worn over the 'toga,' but here that garment ('Romanus habitus') is laid aside. The man's hair is scented with perfumed oil, like Varus' in Epod. v. 59. See Epp. i. 14. 32 n.

were for the most part slaves or criminal freemen sometimes sold their services i this capacity, and they were called 'aucto rati,' and the price they received 'auctora mentum.' So Suetonius says that Tiberiu exhibited gladiatorial shows to the memor of Augustus, and Drusus his grandfathe and to increase the number he hire several who had received their discharg "rudiariis quoque quibusdam revocati auctoramento centenum millium" (Tib. c vii.). Such persons bound themselves b a very stringent bond to the 'lanista who hired them. The words of this bon are given in a passage of Petronius (c 117): "In verba Eumolpi sacramentum juravimus uri, vinciri, verberari, ferroqu necari, et quicquid aliud Eumolpus jussis set; tanquam legitimi gladiatores domin corpora animasque religiosissime addici mus." The same words Seneca quote (Ep. 37): "Promisisti virum bonum; sa cramento obligatus es.—Eadem honestis simi hujus et illius turpissimi auctorament verba sunt uri, vinciri, ferroque necari;' and this explains Juvenal's "Scripturu leges et regia verba lanistae" (S. xi. 8) The word is said to be derived from 'auc tor,' in the sense of 'venditor,' from the person selling his services, that being a particular sense of 'auctor' as opposed to 'emtor.' There is evidently a connexion between the two words, but it is not easy to see what it is; for 'auctor' is only applied to the seller as warranting the title. —From the above passages it is clear that 'uri' is absolute; it does not go with 'virgis' as some take it. [Some editors prefer 'uri virgis ferroque necari.' The

Cum te formidet mulier neque credat amanti,
Ibis sub furcam prudens dominoque furenti
Committes rem omnem et vitam et cum corpore famam.
Evasti, credo metues doctusque cavebis:
Quaeres quando iterum paveas iterumque perire
Possis, o toties servus! Quae belua ruptis,
Cum semel effugit, reddit se prava catenis?
Non sum moechus, ais. Neque ego hercule fur ubi vasa
Praetereo sapiens argentea: tolle periclum,
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud unquam misera formidine privet?
Adde super dictis quod non levius valeat: nam
Sive vicarius est qui servo paret, uti mos

eyes open, puts his head in the pillory, and risks the fury of the woman's husband and loss of fame, life, and every thing. In 'peccatve superne' there is an obscene meaning. As to 'furca,' see above, v. 22 n. 'Dominus' is a husband here as 'domina' is a wife elsewhere. See C. ii. 12. 13 n.

68. *Evasti*] See S. i. 1. 45 n.; ii. 6. 48 n. On the contracted form, see C. i. 36. 8 n. S. i. 5. 79 n.; 9. 73 n.

71. *prava*] 'Foolish.' 'Pravus' signifies that which is crooked, distorted, awry, and is applied both to folly and vice. S. i. 4. 79, "hoc studio pravus facis," that is, 'malicious;' ii. 2. 55, "Si te alio pravum detorseris," where it means out of the straight course.

76. *minor*] ἥσσων, a slave to.

— *quem ter vindicta quaterque*] 'Vindicta' here signifies the 'festuca' or rod laid on the shoulder of a slave, when the slave's freedom was given to him by the 'Manumissio per Vindictam' before the praetor, or perhaps also other competent magistrate. 'Vindicta' properly signifies the 'res vindicata,' and is derived 'a vindicando.' See Dict. Ant., art. 'Manumissio,' and 'Vindicatio.' Davus says that manumission repeated over and over again (though that involves an absurdity) could not deliver his master, as he called himself, from the bondage he was under to the world.

78. *Adde super dictis*] 'Dictis' is governed by 'adde,' and 'super' is used absolutely. Orelli makes 'super' govern 'dictis,' as in S. 6. 3 it governs 'his.'

79. *vicarius*] Cicero (in Verr. ii. 3. 38), speaking of one Diognetus as a slave of the lowest sort, says, "Vicarium nullum habet, nihil omnino peculii." The 'peculium' was that property which a slave might accumulate, and which conventionally was held by him independent of his master, and among the rest he might have a 'vicarius,' a slave to do his duty or help him in it. He was held to be 'quasi dominus' in relation to his 'vicarius' (see Mr. Long's note on Cic. in Verr. ii. 1. 36). In later times it appears that a slave might have several 'vicarii,' but at this time more than one was unusual (Becker, Gall. Sc. i. n. 5). What Davus says is, whether you choose to call the slave's slave his 'vicarius,' or substitute, as your custom does, or his fellow-slave (as strictly speaking he is, for except by permission a slave can hold no property independent of his master), what is my relation to you? I am your slave; you are the slave of your passions, which pull you about as the strings pull a puppet (which the Greeks called νευρόσπαστον). The ancients carried their mechanical skill in the construction of automaton figures as far as and perhaps farther than it has been carried since. A celebrated instance is that of Claudius' sham-fight in the Lacus Fucinus, during which a figure of Triton in silver rose up from the lake and blew a blast upon a trumpet (Sueton. Claudius, c. 21). Artists in this line were common among the Greeks and were called νευροσπάσται, αὐτοματουργοί. It appears from Herodotus (ii. 48) that ἀγάλματα νευρ-

Ex his ut proprium quid nosc

σπαστα, as he calls them, were in us among the Egyptians. Plato (De Legg. lib. i. p. 644) speaks of man's passions a Davus does: *τόδε δὲ ἴσμεν, ὅτι ταῦτα τὰ πάθη ἐν ἡμῖν οἷον νεῦρα ἢ μήρινθοί τινες ἐνοῦσαι σπῶσί τε ἡμᾶς καὶ ἀλλήλαις ἀνθέλκουσιν ἐναντίαι οὖσαι ἐπ' ἐναντίας πράξεις*. Persius has imitated this passage like many others (S. v. 129):

"—— Sed si intus et in jecore aegro
Nascuntur domini, qui tu impunitior exis
Atque hic, quem ad strigiles scutica et
metus egit herilis?"

83. *sibi qui imperiosus*] 'He who has control over himself.' Before Horace no writer uses this word with a case after it. Pliny uses the genitive, Seneca the dative, after 'imperiosus' in the places quoted by Forcellini.

85. *Responsare cupidinibus*] 'Responso' is repeated in v. 103 (where however see note), and Epp. i. 1. 68. "Fortunae responsare superbae." It seems to mean, to reply to on equal terms, and so to be a match for. The construction of the adjective and infinitive is common in the Odes, but not in the Satires or Epistles. See C. i. 1. 16 n.

86. *in se ipso totus teres atque rotundus*] 'In himself entirely smooth and round.' 'In se ipso totus' is explained by a similar passage in Cicero (Paradox. ii.): "Non potest non beatissimus esse qui est totus aptus ex sese, quique in se uno sua ponit omnia." [This passage also proves

Poscit te mulier, vexat foribusque repulsum
Perfundit gelida, rursus vocat; eripe turpi
Colla jugo; Liber, liber sum, dic age. Non quis;
Urget enim dominus mentem non lenis et acres
Subjectat lasso stimulos versatque negantem.
Vel cum Pausiaca torpes, insane, tabella,
Qui peccas minus atque ego, cum Fulvi Rutubaeque
Aut Pacideiani contento poplite miror
Proelia rubrica picta aut carbone, velut si
Re vera pugnent, feriant, vitentque moventes
Arma viri? Nequam et cessator Davus; at ipse
Subtilis veterum judex et callidus audis.
Nil ego si ducor libo fumante: tibi ingens
Virtus atque animus coenis responsat opimis.

vetat quod videtur? qui nihil imperanti negare potest, nihil recusare audet? Poscit, dandum est; vocat, veniendum; ejicit, abeundum; minatur, extimescendum. Ego vero istum non modo servum, sed nequissimum servum, etiam si in amplissima familia natus sit, appellandum puto."

92. *Non quis*] This is the second person of 'queo.'

92. *Pausiaca torpes, insane, tabella*] Pausias was a native of Sicyon, one of the most celebrated schools of art, where there was a large collection of his pictures. Many were sold by the Sicyonian government to pay their debts, and most of them found their way to Rome. A very large one, painted with great boldness and skill, and representing a sacrifice, was transported to Rome by Scaurus when he was aedile, and at the time Horace wrote was kept in the porticus of Cn. Pompeius. The pictures of Pausias however were chiefly small, 'tabellae,' and among the most celebrated was the portrait of his mistress Glycera as a flower girl, Στεφανηπλοκος (Plin. N. H. lib. xxxv. c. 11, sect. 40), "parvas pingebat tabellas maximeque pueros;' but Pausias was also celebrated for his encaustic paintings, in which Pliny says he had no equal. He lived about the middle of the fourth century, B.C. 'Torpes' is a like expression to that in S. i. 4. 28, "Stupet Albius aere;" and 6. 17, "Qui stupet in titulis et imaginibus."

96. *Fulvi Rutubaeque aut Pacideiani*] These are all names of gladiators, as we may gather from the context. Pliny tells us it was the practice, when shows of gladiators were exhibited, for the exhibitor to set forth a picture of the games, to inform the public, such as we see now of conjurors, and the like; and these are the pictures Davus alludes to. They were done no doubt roughly, as he describes. "Pingi autem gladiatoria munera atque in publico exponi coepta a C. Terentio Lucano" (Plin. xxxv. c. 7, § 43). Cicero mentions a gladiator named Pacideianus, and he quotes the following lines of Lucilius:—

"Non spurcus homo sed doctus et acer
Cum Pacideiano hic componitur, optimus longe
Post homines natos [gladiator qui fuit unus]."

(De Opt. Gen. Orat. c. vi. See also Tusc. Disp. iv. 21, and Ep. ad. Qu. Fr. iii. 4.) Horace may have taken the name for any gladiator in consequence of the celebrity of this man. [Ritter says: "'pacidiani' unus Blandinius." 'Placideiani' or 'Placidiani' is the true reading.] Some of the old editions have 'placide Jani.' Fea refers to an inscription in Gruter's collection (p. 301), in which the name Placidianus occurs, and he adopts that orthography. 'Contento poplite' represents the attitude of the gladiators. The Scholiasts raise a doubt upon the point, thinking the words may apply to the spectator stretching himself on tip-toe to get a nearer view. [But there is nothing of this tip-toe in the words. 'Contento poplite' can only apply to the spectator, who stands staring at the pictures long enough to tire his hams.]

101. *callidus audis*] See S. 6. 20 n., and 3. 23: "Callidus huic signo ponebam millia centum."

103. *coenis responsat opimis*] It is usual to put a note of interrogation after

'opimus, and to take 'responsat' in t same sense as above (v. 85). I pref taking it in the sense of 'corresponds t as 'responsura' in S. 8. 66. What Dav says I think amounts to this: 'I am go for nothing, because I am attracted by cake just hot from the oven; you forsoo are virtuous and noble because you fe upon good things.' So the same oppositi appears in these lines as in the two befo 'Libum' was a coarse sort of cake made pounded cheese, eggs, and flour, all mix together and baked (Cato, R. R. 75, Fo cell.). There was another sort used sacrifice (Epp. i. 10. 10 n.). The 'lib Davus means were such as the good o woman at Bovillae made for the poor. S Ovid, Fast. iii. 667 sqq.:—

"Orta suburbanis quaedam fuit An
Bovillis,
Pauper sed mundae sedulilatis anus.
Illa levi mitra canos redimita capillos
Fingebat tremula rustica liba manu.
Atque ita per populum fumantia ma
solebat
Dividere; haec populo copia grata fui

[105. *plector enim*] 'I suffer in my bac that's the reason.' Davus has a whippin 'Enim' is sometimes translated 'for,' b this translation will only suit some se tences. Caesar, B. G. v. 7: 'Ille enim r vocatus resistere . . . coepit:' 'he beg to resist, as might be expected, as a matt of course.' See Cicero, Verr. ii. 1. 9.]

— *Qui tu impunitior*] Persius h copied this way of speaking. See above 79 n.

[108. *Illusique pedes*] 'Literally, 'yo

[redacted]

Ponere, teque ipsum vitas, fugitivus et erro,
Jam vino quaerens, jam somno fallere curam:
Frustra; nam comes atra premit sequiturque fugacem."
"Unde mihi lapidem?"—"Quorsum est opus?"—"Unde sagittas?"
"Aut insanit homo aut versus facit." "Ocius hinc te
Ni rapis, accedes opera agro nona Sabino."

on the forehead, and hence he was termed 'literatus,' 'notatus,' 'inscriptus,' 'stigmosus,' 'stigmatias;' 'stigma' being the word to express the mark thus given. See above, S. 3. 281 n., and 5. 15 n.

116. *Unde mihi lapidem*] See above, S. 5. 102 n. Horace is supposed to grow angry beyond endurance at this home-thrust of his slave, and calls out for a stone, arrows, any thing to throw at his head. The man is bewildered with fear, and thinks his master has gone mad, unless, which was as good, he was making verses. He is, or affects to be, unconscious of the licence he has given himself, and the force of the truths he has been telling.

118. *accedes opera agro nona Sabino*] 'I will send you away to work with the other slaves (of whom therefore he appears to have had eight) at my farm.' It was a common punishment for a slave to be turned out of the 'familia urbana' into the 'familia rustica,' and set to work in the fields with chains on his legs. In Terence (Phorm. ii. 1. 19), Geta looks forward to being punished in this manner:—

"Molendum est in pistrino, vapulandum, habendae compedes,
Opus ruri faciundum."

And Grumio in Plautus (Mostell. i. 1. 15) says to his fellow-slave,—

"Sane credo, Tranio,
Quod te in pistrinum scis actutum tradier,
Cis hercle paucas tempestates, Tranio,
Augebis ruri numero genus ferratile;"

where 'genus ferratile' means the men with fetters, who are called in the same play (ii. i. 9) "ferritribaces viri."

This Satire represents a dinner given by his friends. There is not so much to distii admitted of. Few things present more sc men, whose wealth is their one passport in slight sketch, and some of the force even o of little points of etiquette and culinary r day.

The host's name is Nasidienus Rufus.] be meant, a man of obscure origin whom services rendered against Sex. Pompeius, He put an end to himself in A.U.C. 714, wh and the theory would not be worth menti supported it. Spohn (Jahn's Horace, Ed. commanders under M. Antonius and mentio But as we cannot arrive at any real knowle Satire consists in the obscurity of the pers

Instead of telling the story himself, thou that he writes from a scene he had witness friend Fundanius, the comic writer mention

It is impossible to conjecture with any p may be assumed that it was written aft begun.

"Ut Nasidieni juvit te coena b
Nam mihi quaerenti convivam
De medio potare die." "Sic ut

1. *Nasidieni*] See Introduction. The third and fourth syllables coalesce as in v. 75. 'Beati' means wealthy and favoured of fortune. See C. i. 4. 14 n.

[redacted]

In vita fuerit melius." "Da, si grave non est,
Quae prima iratum ventrem placaverit esca."
"In primis Lucanus aper; leni fuit Austro
Captus, ut aiebat coenae pater; acria circum
Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, allec, faecula Coa.
His ubi sublatis puer alte cinctus acernam

(C. i. 1. 20 n.) Busy men, as in S. 7. 33, sat down by candle-light. 'De medio die' is like 'de nocte' in Epp. i. 2. 32, 'media de luce,' Epp. i. 14. 34. Professor Key thinks that in this use of 'de' the notion of a part of time is contained, and that it may therefore be best rendered by our preposition 'by' or 'in the course of' (L. G. 1326, *h*). 'De medio die' means 'after mid-day,' but in some cases it must note proximity to mid-day, or it would have no meaning. [See S. ii. 3. 238 n.]

4. *fuerit melius*] See S. 6. 4 n.

— *Da, si grave non est*] I like this reading better than 'dic,' though no MS. authority was produced for it till Fea discovered it in a few of his, which he calls "optimae notae." Pottier, editing from the Parisian MSS., has 'da,' and gives no various reading whatever. Several editions of the sixteenth century have 'da,' but the earlier have 'dic.' Comm. Cruq. says: "dic, ait Horatius," from which it is justly inferred that he had another reading, and that 'dic' is his gloss upon it. There is sufficient authority therefore for 'da,' though there is much more for the other. Bentley says 'da' is only the interpolation of "pexus nescio quis magistellus," who found it in Virgil (Ecl. i. 19), "sed tamen iste Deus qui sit da, Tityre, nobis," and therefore thought Horace must have used the same word. He is very angry with the 'ignotus homuncio,' but as the MSS. have come to his assistance the word may be received, and it is I think a good one. Terence uses it: "Nunc quam ob rem has partes didicerim paucis dabo" (Heaut. Prol. 10). From the meaning of this word, 'to put,' this application of it is easily derived. [Ritter has 'dic.']

5. *iratum ventrem placaverit*] Compare S. 2. 18: "Latrantem stomachum." Both passages put together suggest the idea of a sop thrown to an angry dog to keep him quiet. Perhaps that notion, or something of the sort, suggested this line. 'Placaverit' is a more suitable word than the reading 'pacaverit.' It applies better to 'iratum.'

6. *Lucanus aper*] See S. 3. 234; 4. 42 n. No mention is made of a 'promulsis' (S. i. 3. 6 n.), and the things of which it was usually in a great measure composed were sent up in the same dish with the boar, which was generally served whole, and was the chief dish, 'caput coenae.' Turnips, lettuces, radishes, parsnips, with pickles and sauces of various descriptions (S. 4. 73 n.), generally formed part of the 'gustus' or 'promulsis' which preceded the 'fercula' or courses of which the regular 'coena' consisted. The boar was killed, the host (called 'coenae pater' with a sort of mock respect) informed his guests, when the south wind was not at its worst, meaning, I suppose, that when this wind ('scirocco') was blowing hard the meat would soon spoil, if he had any meaning at all.

10. *His ubi sublatis*] The narrator is inclined to make a short business of the viands, but he is brought back to them afterwards. The meat being removed (and though he only mentions one course here, we may gather from what comes presently that there was no lack of dishes, and therefore probably there were the usual courses), a slave, with his clothes well tucked up, 'succinctus' (S. 6. 107 n.), came and wiped the table with a handsome purple towel, and another gathered up whatever had fallen or had been thrown on the floor, which at the same time he strewed with saw-dust, perhaps scented (S. ii. 4. 81). The ancients, eating with their fingers and without plates, threw away the bones and other parts of their food that they did not eat: such were "the crumbs that fell from the rich man's table" which Lazarus was glad to pick up and eat. 'Gausape, -is' (other forms of which are 'gausapa,' 'gausape, -es,' 'gausapum') was a woollen cloth of foreign manufacture. The table was of maple wood, which was not the most costly (S. 2. 4 n.), but not shabby as Orelli says. I understand such tables are favourites in good Italian houses still.

their places were usually occupied by dependents of the host (parasites), who fille up the table, and helped to flatter th host and entertain the company. Thi explains Epp. i. 18. 10, "imi Deriso lecti." Sometimes these places were occupied by 'umbrae,' brought by the invited guests. See Becker's Gall. exc. 'Triclinium.' By 'summus ego' Fundaniu means that he occupied the farthest sea on the 'summus lectus.' The slaves in helping the wine began from this point, and went round till they came to the 'imus,' or third place in the 'imus lectus.' See Plautus (Asin. v. 2. 41), "Da, puere, ab summo. Age tu interibi ab infimo da savium." These words Demaenetus addresses to his wife, who, as above stated, would, according to custom, be where he says, 'ab infimo,' 'ima.'

— *Viscus Thurinus*] See S. i. 9. 22 n.; 10. 83 n. He appears to have been a native of Thurii, in Lucania, which was made a Latin colony A.U.C. 559 (Livy, xxxv. 9), and received the name of Copiae. But the old name, given it at the foundation by the Athenians (B.C. 443), continued to be used as well as the new. [As Viscus is named, Thurinus, Orelli and others suppose that he is not one of the Visci mentioned in S. i. 10. 83.] As to Varius, see S. i. 5. 40 n. Nothing is known of Servilius Balatro (as to whose cognomen, see S. 2. 2 n.) or Vibidius. The second syllable of Servilius on coins is long; the third therefore coalesces with the last. Maecenas had taken them with him as 'umbrae,' which means

Post hoc me docuit melimela rubere minorem
Ad lunam delecta. Quid hoc intersit ab ipso
Audieris melius. Tum Vibidius Balatroni:
Nos nisi damnose bibimus moriemur inulti:
Et calices poscit majores. Vertere pallor
Tum parochi faciem nil sic metuentis ut acres
Potores, vel quod male dicunt liberius vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque secutis omnibus; imi
Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter muraena natantes

31. *melimela*] These were a sweet sort of rosy apple which, we learn from Varro (R. R. i. 59) were once called 'mustea,' and afterwards 'melimela.' The derivation of the name sufficiently marks their flavour, and Martial mentions them as vying with the produce of the hive: "Dulcibus aut certant quae melimela favis" (i. 44). [Heindorf supposes that the apples were served up in the middle of the dinner, whereas Nomentanus talked of these apples during dinner, having nothing better to say.]

34. *Nos nisi damnose bibimus*] See Terence (Heaut. v. 4. 9):—

"*Ch.* At ego si me metuis mores cave in te esse istos sentiam.
Cl. Quos? *Ch.* Si scire vis ego dicam: gerro, iners, fraus, helluo, Ganeo, damnosus."

Vibidius means that if this stupid dinner is to be the death of them, they had better have their revenge first, and drink ruinously of the host's wine: if they do not they will die unavenged. 'Moriemur inulti' is borrowed from the Epic style. See Aen. ii. 670; iv. 659.

35. *Vertere pallor tum parochi faciem*] Fundanius gives two reasons why the host turned pale when he heard his guests call for larger cups: because when men have drunk well they give a loose rein to their tongues, and because wine spoils the palate by destroying the delicacy of its taste. As to 'parochi,' see S. i. 5. 46. The host is so called as the man "qui praebet aquam" (S. i. 4. 88).

39. *Invertunt Allifanis vinaria tota*] Allifae was a town of Samnium, the capture of which by C. Petilius in the second Samnite War, A.U.C. 429, is related by Livy (viii. 25). The Romans did not retain it long this time, for fifteen years afterwards it was captured again by C. Marcius Rutilius (Liv. ix. 38). Comm. Cruq. says that there a large sort of cup was made of earthenware. This the context implies. 'Vinaria' is properly an adjective, and agrees with 'vasa' understood. It means ere the 'lagena' or 'amphora,' which differed in shape but not in use. Both were vessels either of clay, or sometimes latterly of glass, in which the wine was kept. Their contents were usually poured into a 'crater' for the purpose of being mixed with water. These persons helped themselves from the 'lagena,' and all followed their example, except the master and his two parasites (see above, v. 20). There was no symposiarch, no 'magister bibendi,' and the guests drank as they pleased.

42. *squillas inter muraena natantes*] As to 'squillas,' see S. ii. 4. 58. 'Muraena' was a lamprey, and accounted a great delicacy by the Romans, who appear to have sometimes kept them tame. They were brought chiefly from the coast of Sicily. See Martial (xiii. 80):—

"Quae natat in Siculo grandis muraena profundo
Non valet exustam mergere sole cutem."

Macrobius (Sat. ii. 11) and Pliny (ix. 55) relate, the one of L. Crassus and the other of Hortensius the orator, that they each kept a pet 'muraena,' and each shed tears when his favourite died. See Mart. (x. 30. 22):—

"Natat ad magistrum delicata muraena.
Nomenculator mugilem citat notum,
Et adesse jussi prodeunt senes mulli."

Ut melius muria quod testa n
Interea suspensa graves aulae
In patinam fecere, trahentia p
Quantum non Aquilo Campar
Nos majus veriti postquam nil
Sensimus erigimur. Rufus p

The prawns were swimming in sauce, the composition of which the host goes on to describe himself, as a matter of too much consequence to be left to the explanation of his nomenclator. The materials were Venafran olive oil (C. ii. 6. 16 n.), 'garum' (a sauce made of the entrails and blood of fish, and here made from the scomber, perhaps the mackerel, caught in greatest abundance off the coast of Spain. See Pliny (xxxi. 8), "Garum ex scombro pisce laudatissimum in Carthaginis Spartariae cetariis;" and Martial (xiii. 102):—

"Exspirantis adhuc scombri de sanguine primo
Accipe faecosum, munera cara, garum,"

some Italian wine added while it was making, and some Chian when it was made; white pepper (S. 4. 74 n.) and vinegar made from Lesbian wine (C. i. 17. 21). Of the other ingredients Nasidienus boasts of having invented two himself; one was the 'eruca,' which we call the rocket, a vegetable of the genus brassica, and the 'inula campana,' 'elecampane,' the 'inula helenium' (ἑλένιον) of Linnaeus, a plant that

Filius immaturus obisset, flere. Quis esset
Finis ni sapiens sic Nomentanus amicum
Tolleret: 'Heu, Fortuna, quis est crudelior in nos
Te deus? Ut semper gaudes illudere rebus
Humanis!' Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
'Haec est conditio vivendi,' aiebat, 'eoque
Responsura tuo nunquam est par fama labori.
Tene ut ego accipiar laute torquerier omni
Sollicitudine districtum, ne panis adustus,
Ne male conditum jus apponatur, ut omnes
Praecincti recte pueri comptique ministrent!
Adde hos praeterea casus, aulaea ruant si
Ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris uti ducis ingenium res
Adversae nudare solent, celare secundae.'
Nasidienus ad haec: 'Tibi di quaecunque preceris
Commoda dent! Ita vir bonus es convivaque comis;'
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros."
"Nullos his mallem ludos spectasse; sed illa
Redde age quae deinceps risisti." "Vibidius dum
Quaerit de pueris num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque

[64. *suspendens—naso*] See S. i. 6. 5.]

72. *agaso*] This was a groom or mule-driver, or otherwise connected with the stables. Balatro means a sneer at the establishment, the out-door slaves being called in to wait at table and swell the number of attendants. [Ritter ridicules Heindorf and Orelli, who follows Heindorf, for supposing that Horace is speaking of a groom of Nasidienus. The clause 'si patinam ... agaso' he says 'in thesi positum est, non de ministris Nasidieni dictum, qui satis cauti incedebant, v. 13.' Heindorf also supposes that the bread was burnt ('panis adustus'), but there is nothing about burnt bread in the Satire; on the contrary every thing at the dinner was good. So we cannot conclude that Nasidienus had an 'agaso' to wait; but still it is not clear why Balatro supposes the case of an 'agaso.' Krüger suggests that 'agaso' may mean here 'a clumsy waiter.' If the kitchen was some distance from the dining-room, the dishes would be carried there by slaves, who might not wait at table, and who might sometimes break a dish which they were carrying.]

77. *Et soleas poscit*] See S. i. 3. 127. The sandals were taken off before they sat down to dinner, for which therefore "soleas demere, deponere" (Mart. iii. 50. 3) were common expressions, as 'soleas poscere' was for getting up. The Greeks had the same custom and the same way of expressing themselves. See Aristoph. (Vesp. 103), *εὐθὺς δ' ἀπὸ δορπηστοῦ κέκραγεν ἐμβάδας.* In Plautus' play Truculentus (ii. 4. 12 sqq.), Dinarchus, when he finds his mistress cannot sup with him, exclaims, "Cedo soleas mihi! Properate, auferte mensam," though he had not sat down to table at all; and immediately afterwards, when she has pacified him, he exclaims, "Ah, adspersisti aquam: Jam rediit animus. Deme soleas. Cedo, bibam." In the next line an attempt seems to have been made to convey the notion of whispering by the sound of the *s* repeated.

Naturas dominus; quem nos
Ut nihil omnino gustaremus,
Canidia afflasset pejor serpent

83. *Ridetur fictis rerum*] They pretend to be laughing at something else when Nasidienus comes in. As to 'fictis rerum,' see C. iv. 12. 19 n.; and 4. 76. 'Balatrone secundo,' Orelli says, is a metaphor from a favourable wind, as if it meant that Balatro helped the joke. This is not very satisfactory. Acron interprets it "ex trist hilari facto," which belongs more to 'mutatae frontis.' Comm. Cruq. I think is nearer the meaning when he renders it "hypocritam agente, subsequente, subserviente; pocula etiam poscens secundabat omnia jocis suis." He played δευτεραγωνίστης who supported the principal actor, but was not so prominent. (Epp. i. 18. 14.) Balatro was a wit and sarcastic. He supplied jokes and the others laughed. 'Mazonomus' was a large round dish, properly one from which bread (μάζα) was distributed. Cranes became a fashionable dish with the Romans, but not till after this time, when storks were preferred (S. 2. 50 n.). The liver of a white goose fattened

[redacted]

Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

EPISTLE I.

ime after Horace had published his three books of Odes, and had, as it appears, de that sort of writing, it seems that Maecenas, and probably his other friends, him to return to it. That is the obvious meaning of the remonstrance with he Epistle opens. He expresses an earnest wish to retire into privacy, to abantry, and to devote himself to the study of philosophy. He disclaims all conwith sects, and professes in all humility, but not without some irony, to follow crude notions as a mere beginner; his hope and purpose, he says, is to carry into active practice, as that which "Aeque pauperibus prodest, locupletibus ' he recommends it as the panacea of life, as the only true wisdom; he looks e world as a shuffling scene of inconsistency, and men's judgments as shallow gar; he even charges his patron himself with the prevailing levity.

nay infer from all this that Horace, who knew the world pretty well, and whose not been free from many vexations, arising out of the jealousies his popularity writings had occasioned, would have been glad to retire to his books and his res, not, as some have said, to the study of philosophical systems, for all of which re he had a contempt in his heart, as he cannot help showing even in his short ry at the end of this Epistle; the climax of his sermon on virtue is an irresistible the expense of the Stoics, the most rigid though not the most practical advof virtue. Whatever views Horace had in respect to goodness and happiness were n: and we can believe that one who had such perceptions of the follies and vices world was sincere in wishing to get away from it; that he was tired of a reputahich brought him into trouble; and that he was weary of writing verses to express ion he never heartily felt and was still less likely to feel in his forty-fifth year. He rn to Ode writing, as we know, and wrote some of his best verses (but not his e verses) long after he had pleaded his exemption with Maecenas. When this as written is not to be traced by any incidental allusions, and we can only was some time after the publication of the odes, which was not earlier than . The year 734 is assumed with some probability by Franke.

meantime I can only take the little
If we cannot reach perfection, we n
philosophy for every disease. Ambiti
that is most savage may be tamed if
step in virtue and wisdom is to aband
hastening to be rich, and flying from t
the wise to despise those things you l
in the streets despise the Olympic c
blow ?

(v. 52.) Believe me virtue is above the w
otherwise, and old and young may lea
virtue.' Be able, good, eloquent, hon
by a little of the equestrian and you s
you King if you do well. Let this be
Which is best, Roscius' law or the b
Camillus approved ? Which is your be
can, that you may sit a little nearer t
and bids and teaches you to defy the

(v. 70.) And if I be asked why I hold
answer is that which the fox made to t
towards your den and none the other
man is getting rich by one foul way an
even with himself. A man takes a fan
he is off inland to Teanum. If he is m
wishes he was. And even the poor man
and hire himself a boat to ape the rich

(v. 94.) And you too, my friend, you laug
if my vest is shabby while my tunic is
for. In respect of these you think I a
guardian, and this though you are m
smallest neglect of my body, and thou
child.

(v. 106.) In short, to go back. The wise

dicte mihi, summa dicende Camena,
tum satis et donatum jam rude quaeris,
ıas, iterum antiquo me includere ludo.
dem est aetas, non mens. Veianius armis
is ad postem fixis latet abditus agro,

dicte mihi] This is an affec- of speaking. It has no parti- ıce to any thing Horace had is like Virgil's address to iii. 11): "A te principium, tibi : Nestor's to Agamemnon (Il.

δισσε, ἄναξ ἀνδρῶν Ἀγάμεμ-

ιήξω, σέο δ' ἄρξομαι.

ılso opens his panegyric on Philadelphus in the same way:

ζώμεσθα καὶ ἐς Δία λήγετε,

τὸν ἄριστον ἐπὴν ᾄδωμεν

αὖ Πτολεμαῖος ἐνὶ πρώτοισι

καὶ μέσσος, ὃ γὰρ προφερέ-
δρῶν. (Idyll. xvii.)

line of Theocritus explains

'um satis et donatum jam rude] ıtors received their discharge esented by the 'lanista' or the aculorum,' who owned or hired ı 'rudis,' which was a blunt rument, some say a sword, gel. There are two gems re- ı it appears 'rudiarii,' in Agos- ion, in each of which the man rt round weapon like a police- heon. The name may have any weapon used in the 'prae- am fight that generally pre- al battle with sharp swords. ys of Caligula (c. 32): "Mir- udo rudibus secum batuentem stratum confodit ferrea sica;" . 54): "Batuebat pugnatoriis ıere were therefore different ıpons used in this way, and have been the name for any he gladiators thus discharged 'rudiarii,' and if they were auctorati.' (S. ii. 7. 59 n.) is a technical term. Tickets ters SP upon them were given ı who had distinguished them- ıdus' means the place where took place and the gladiators were kept (A. P. 32 n.). ['Includere quaeris:' see S. i. 9. 8.]

4. *Veianius armis Herculis ad postem*] Veianius was a 'rudiarius,' and when he was discharged he hung up his weapons in the temple of Hercules just as the man is made to hang up the arms of love in the temple of Venus when they had ceased to profit him, in C. iii. 26. 3:—

"Nunc arma defunctumque bello
Barbiton hic paries habebit:"

or as the slave hung up his chain to the Lares (S. i. 5. 65 n., "Donasset jamne catenam Ex voto laribus"), to whom also boys dedicated their 'bulla' when they assumed the 'toga virilis' ("Bullaque succinctis Laribus donata pependit," Pers. v. 31), and generally, as Turnebus remarks, those who gave up any trade or calling dedicated the instruments with which they had followed it to the gods and to that god in particular under whose patronage they had placed themselves. Hercules would naturally be chosen by a gladiator, or by a soldier, as in an epigram in the Anthologia (Brunck, vol. i. p. 254). Similar actions are frequently represented in those epigrams, as of a fisherman dedicating his nets to the nymphs (vol. ii. p. 494), a huntsman his nets and quiver to Mercury (vol. i. p. 223), &c. So the shepherd hangs up his flute on a tree to Pan (Tibullus ii. 5. 29):—

"Pendebatque vagi pastoris in arbore votum,
Garrula silvestri fistula sacra deo."

All the Scholiasts tell us that Veianius hung up his weapons in the temple of Hercules Fundanus, and it appears that Hercules was worshipped particularly by the inhabitants of Fundi in Latium (S. i. 5. 34). Orelli refers to an inscription in his own collection, No. 1539; and Obbarius on this passage quotes Vopiscus (Florianus, c. 4) as making mention of the temple of Hercules Fundanus. He had at least one temple at Rome (S. ii. 6. 12 n.), and also at Tibur, which was called after him. Veiania was the name of an Italian family. Varro (R. R. iii. 16. 10) mentions two brothers of that name from the Faliscus ager.

Quo me cunque rapit tem
Nunc agilis fio et mersor

6. *Ne populum extrema*] The are separated from the seats, which went the building, by a wall called the 'po near which a gladiator would station self to appeal to the compassion of th ple, at whose request it usually was tl got his freedom and the 'rudis.' We from Juvenal that the persons of hi condition sat by the 'podium,' and to influence the appeal would be more i diately made. He says (S. ii. 145):-

"Et Capitolinis generosior et Marcell
Et Catulis Paulique minoribus et F
et
Omnibus ad podium spectantibus."

Lipsius (de Amphith. c. xi.) supposes there was between the 'podium' and lo seat a level space, in which the prin personages sat, the curule officers in t own chairs. Veianius, Horace says, ret into the country to escape the tempta to engage himself again, and to p himself in the position he had so o occupied of a suppliant for the peo favour.

7. *Est mihi purgatam*] He has a v within him, he says, the office of whic to whisper in his attentive ear the pre that follows, the idea of which is t from Ennius, who takes it from the Cir His words in Cicero de Senect. (c. are,—

Virtutis verae custos rigidusque satelles;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res non me rebus subjungere conor.
Ut nox longa quibus mentitur amica, diesque
Longa videtur opus debentibus, ut piger annus

lay in its most active development," and whose "doctrine necessarily set itself in direct opposition to all such modes of view as made good to consist, not in activity, but in calm enjoyment. They regarded the pleasure that is sought to be derived from an abandonment of active duties as a hindrance of life and an evil" (Ritter, Anc. Phil. vol. iii. p. 563, Engl. Trans.). The virtue of the Stoics was essentially a Roman virtue (C. S. 58 n.), and lay in action; and with them the perfection of virtue was the perfection of happiness, utility, wealth, power (see below, v. 106 n.): "Zeno igitur nullo modo is erat qui ut Theophrastus nervos virtutis inciderit, sed contra qui omnia quae ad beatam vitam pertinerent in una virtute poneret, nec quidquam aliud numeraret in bonis" (Cic. Ac. Poster. 10). [Compare the Emperor Antoninus' reflections, Lib. v. 1.]

18. *Nunc in Aristippi*] After holding for a time to the rigid school of virtue and the Stoics, he insensibly went over to the lax doctrines of the Cyrenaics, whose founder was Aristippus of Cyrene, one of Socrates' least worthy disciples. He held that every man should control circumstances and not be controlled by them. Hence he did not hesitate to expose himself to the greatest temptations, and when he was blamed for keeping company with Lais, the courtezan, his reply was, *ἔχω Λαΐδα, ἀλλ' οὐκ ἔχομαι* (compare Diog. Laert. ii. 66, 68, 75). An instance of his indifference in another way is given above (S. ii. 3. 100). Another story of the same sort is given by Cicero (de Invent. ii. 58), that he threw his money into the sea. But his object then was to save his life. In Epp. 17. 23 we have—

"Omnis Aristippum decuit color et status et res,
Tentantem majora, fere praesentibus aequum."

Plutarch says he was able *ὥσπερ ἐπὶ ζύγου πρὸς τὰ βελτίονα τῶν ὑποκειμένων ἐξαναφέρειν καὶ ἀνακουφίζεσθαι αὐτόν* (De Tranq. An. 8); and Diog. (ii. 66), *ἦν δὲ ἱκανὸς ἁρμόσασθαι καὶ τόπῳ καὶ χρόνῳ καὶ προσώπῳ, καὶ πᾶσαν περίστασιν ἁρμονίως ὑποκρίνασθαι.* Though there was much affectation and at the same time a want of practical strictness in these views, they in theory recognized self-control, or temperance and contentment, as the basis of happiness. But while Aristippus inculcated self-reliance and contentment, requiring all care for the future to be dismissed, and the thoughts and desires to be confined to the present moment, he brought in the notion that present pleasure was the only happiness, and this doctrine is associated with the Cyrenaic school. Comm. Cruq. explains "Et mihi res," &c., clearly, saying, "Rebus utor ita ut eis imperem non autem ut eis serviam, ut avarus." But Aristippus departed from his own theory when he departed from the rule of his teacher and took money from his pupils. He was the first of the Socratics that did so, and Xenophon is supposed to refer to him, when he says that some of Socrates' disciples got for nothing a little of his wisdom and sold it at a high price to others (Mem. i. 2, § 60). Those that took money from their disciples Socrates said sold themselves into slavery, and he must therefore have held this opinion of Aristippus (Ib. § 6). His dialogue with Socrates (Xen. Mem. ii. 1) throws light upon his opinions as here stated by Horace. The word 'subjungere' is plainly taken from putting the neck of beasts of burden under the yoke.

20. *diesque longa*] Here Bentley reads 'Lenta,' "quo scilicet Horatium ipsum emendet," as Baxter says. The change of word weakens the force of the verse.

21. *ut piger annus pupillis*] Every boy who had lost his father was under a 'tutor' or guardian in respect of his property, while the care of his person belonged to his mother, or, in the case of her death, to his nearest relation, provided he was not a 'pupillus' himself. This lasted till the age of puberty (fourteen). The boy was a 'pupillus,' not in relation to his mother, but to his tutor, who might be appointed by the mother if she had by the father's will 'tutoris optionem,' and if that 'optio' was 'plena' she might change the tutor as often as she pleased; if it was 'angusta,' the number of times she was

Nec quia desperes invicti men

allowed to change was limited by the wil In the former case her guardianship migh be 'dura,' oppressive and mischievous, a of course it might be in many other way if she were an unnatural mother; bu Horace means that it was irksome to boy because they wished to be their own ma ters. 'Tutores' were only chosen by th mother if she was expressly authorized b the will: they were often named by th testator himself, or he authorized som one else to appoint. If a man died in testate, the nearest 'agnatus,' male rel tive, or several if there were several in th same degree, became 'tutores' to his chi dren; and if he had none, or if they we disqualified, the Praetor urbanus foun 'tutores' (see Dict. Ant. art. 'Tutor' Thus 'tutela' and 'custodia' were di ferent things.

25. *locupletibus aeque*] 'Aeque' is r peated though not wanted, just as 'inte is repeated in S. i. 7. 11 n. and elsewher Ven. 1483 has 'locupletibus: atque aequ neglectum;' and some other editions hav the same. But it does not get rid of th repetition, and is a vile reading. Tacit (Agric. c. 15) has "aeque discordia praepositorum aeque concordiam subject exitiosam," where some have proposed t read 'atque' in the second clause. Ovi has—

"Et pariter Phoebes, pariter maris ira re
cessit" (Met. xii. 36);

and again:—

"Cantantis pariter, pariter data pens
trahentis

[redacted]

Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus si non datur ultra.
Fervet avaritia miseroque cupidine pectus,
Sunt verba et voces quibus hunc lenire dolorem
Possis et magnam morbi deponere partem.
Laudis amore tumes, sunt certa piacula quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
Nemo adeo ferus est ut non mitescere possit,
Si modo culturae patientem commodet aurem.
Virtus est vitium fugere et sapientia prima

may have been known as the Hercules Glyconis, as we call it for distinction the Farnese Hercules, and that Horace called it briefly the Glycon (Spence, Polym. p. 115). This conjecture is not without ingenuity, for it would hardly be possible to conceive a more prodigious representation of muscular strength and power of limb than this statue shows, and Horace was probably familiar with it. But the above epigram confirming the Scholiasts' statements sets the matter at rest. Comm. Cruq. mentions 'Milonis' as a various reading, and one of the Vatican MSS. has that name. Dacier quotes a saying of Epictetus (Diss. i. c. 2), which is much to the purpose here: *οὐδὲ γὰρ Μίλων ἔσομαι, καὶ ὅμως οὐκ ἀμελῶ τοῦ σώματος, οὐδὲ Κροῖσος, καὶ ὅμως οὐκ ἀμελῶ τῆς κτήσεως, κ.τ.λ.*

31. *Nodosa—prohibere cheragra*] The gout in the hand is called 'nodosa' from its twisting the joints of the fingers (S. ii. 7. 15). The construction of 'prohibere' with the accusative of the person and ablative of the thing is repeated with 'arcere' in Epp. i. 8. 10.

32. *Est quadam prodire tenus*] Horace is probably indulging a little irony at the expense of the philosophers in the implied comparison of their perceptions and powers with those of Lynceus and Glycon, and in the humble tone he takes towards them. 'Tenus,' as a general rule, takes the ablative of the singular, and is so used in the compound words 'hactenus,' 'eatenus,' &c. The form 'quadamtenus' is used occasionally by Pliny, as Bentley has shown, and the feminine gender appears in all the combinations of 'tenus' with pronouns. All the early editions had 'quoddam' or 'quodam' till Lambinus introduced 'quadam' on his own conjecture. Cruquius afterwards found it in his oldest Blandinian MS. and adopted it. The two oldest of Pottier's Parisian MSS. have 'quadam,' and that was the first reading of Orelli's St. Gallen. In all other MSS. the reading has been 'quoddam' or 'quodam.' Fea is certainly wrong in reading 'quoddam.' 'Fervet . . . pectus:' 'if your bosom,' &c. The indicative is often thus used hypothetically.

34. *Sunt verba et voces*] Compare Euripides (Hippol. 478):—

εἰσὶν δ' ἐπῳδαὶ καὶ λόγοι θελκτήριοι·
φανήσεταί τι τῆσδε φάρμακον νόσου.

The charms Horace means are the precepts of the wise derived from books (37). He also calls them 'piacula' (36), which is equivalent to 'medicamenta,' because disease being attributed to the wrath of the gods, that which should remove their wrath ('piaculum') was the means of removing disease. 'Ter' is used by way of keeping up the religious notion (that number being common in all religious ceremonies, C. i. 28. 36 n.): 'pure' is used in the same connexion. The book must be read with a pure mind, as the body must be washed before sacrifice or libation can be offered. By 'libello' I understand Horace to mean any book that instructs the mind in virtue. Obbarius says, "Sine dubio intelligendus est libellus expiationum vel ritus vel ipsas formulas continens," books of charms said to be written by Orpheus, Musaeus, and others, which beggars and impostors carried about for sale. Orelli supports this notion [and Ritter, and Krüger]; but I do not find that 'libellus' is any where specifically applied to a book of charms, or that such books existed. ['Amator:' 'aliud est amatorem esse, aliud amantem,' Cicero, Tusc. iv. 12. Horace alludes to what Cicero (Tusc. iv. 11) names 'mulierositas.' Krüger.]

41. *Virtus est vitium fugere*] If you cannot all at once attain perfection, you

Magna coronari contemnat Oly
Cui sit conditio dulcis sine pulv
Vilius argentum est auro, virtu
"O cives, cives, quaerenda pecu
Virtus post nummos." Haec J

may at least begin to learn, and the first step towards virtue is to put away vice. What follows is an illustration of this. As to 'repulsa,' see C. iii. 2. 17. He who would secure an election must have a command of money.

44. *capitisque labore*] 'Caput' is here put for the whole body. We do not use it so, but for the seat of intelligence, which the Romans placed in the heart, not in the brain. On 'per saxa, per ignes,' see C. iv. 14. 24; S. ii. 3. 56.

47. *Ne cures ea*] 'In order that you may cease to care for those things which you now so foolishly admire and long for, will you not learn and listen, and trust the experience of a better man than yourself?'

49. *Quis circum pagos*] Suetonius says of Augustus (c. 45) that he was very fond of observing boxers, "et maxime Latinos: non legitimos atque ordinarios modo sed et catervarios oppidanos inter angustias vicorum pugnantes temere ac sine arte." These latter are what Horace alludes to: boxers who went about the streets and the country villages and fought for the amusement of the inhabitants and for what they could pick up. Horace does not merely mean what took place at the Paganalia and Compitalia, but frequently. 'Coronari Olympia' is a Greek way of speaking.

Perdocet, haec recinunt juvenes dictata senesque,
Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores et lingua fidesque;
Sed quadringentis sex septem milia desunt,
Plebs eris. At pueri ludentes, "Rex eris," aiunt,
"Si recte facies." Hic murus aëneus esto,
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex an puerorum est
Nenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet qui rem facias, rem,
Si possis recte, si non quocunque modo rem,

It heightens the force of the picture by representing the sort of lesson men of all ages are spending their lives on learning, the casting up of accounts, as Gesner remarks. As to 'dictata' see S. i. 10. 75 n. Plato (Rep. iii. p. 407, Steph.) quotes a verse of Phocylides (Bergk. Poet. Lyr. Gr. p. 340), bidding men first seek the means of subsistence and then practise virtue when they have got them: δίζησθαι βιοτήν, ἀρετὴν δ' ὅταν ᾖ βίος ἀσκεῖν; which shows that 'virtus post nummos' is a very old rule as it is a very modern one.

58. *Sed quadringentis sex septem*] 'Suppose you lack six or seven thousand out of 400,000 sesterces, which make an equestrian property, whatever your genius, character, eloquence, and uprightness may be, you are put down for one of the common sort, and will not be allowed, under Otho's law (the Roscia Lex, B.C. 67), to sit in the front rows' (Epod. iv. 15 n.). Juvenal (v. 132) puts the opposite case, and says:—

"Quadringenta tibi si quis Deus aut similis diis
Aut melior fatis donaret homuncio, quantus
Ex nihilo fies."

'Plebs' is not used in its regular sense, but contemptuously, 'a common fellow.' The equestrian order now consisted of all citizens who had the above fortune and were not senators: for when a man became a senator he ceased to be an 'eques.' [The best MSS. place v. 58 before v. 57, Ritter, who also has 'est lingua fidesque.']

59. *At pueri ludentes, Rex eris, aiunt*] See note on C. i. 36. 8. Plato makes Socrates say (Theaet. i. 146, Steph.): τίς ἂν ἡμῶν πρῶτος εἴποι; ὁ δὲ ἁμαρτών, καὶ ὃς ἂν ἀεὶ ἁμαρτάνῃ, καθεδεῖται, ὥσπερ φασὶν οἱ παῖδες οἱ σφαιρίζοντες, ὄνος· ὃς δ' ἂν περιγένηται ἀναμάρτητος, βασιλεύσει ἡμῶν καὶ ἐπιτάξει ὅτι ἂν βούληται ἀποκρίνεσθαι. On which there is a long Scholiast's note: τῶν οὖν παιζόντων ταῦτα (i.e. τὴν σφαῖραν) τοὺς μὲν νικῶντας βασιλεῖς ἐκάλουν, καὶ ὅτι ἂν προσέτασσον τοῖς ἄλλοις ὑπήκουον, τοὺς δ' ἡττωμένους ὄνους. They who threw or caught the ball best were called kings; while they who were beaten were called asses. Some such game must have been in use among the Roman boys, and their king-making had become a proverb. The world may despise you, he says, because you are poor, but according to the boys' rule which makes the best man king, you shall be a king if you do well. As to 'murus aëneus' see C. iii. 3. 65 n. For the different senses in which Horace uses 'nenia' see Epod. xvii. 29 n. Here it signifies a sort of song of triumph.

64. *Et maribus Curiis et decantata Camillis*] On this plural see S. i. 7. 8. The persons referred to are M'. Curius Dentatus, the conqueror of Pyrrhus, and M. Furius Camillus, the man who saved Rome from the Gauls. Curius' contempt for money is related by Cicero (de Senect. c. 16) in terms which account for Horace's selecting him for an illustration here: "Curio ad focum sedenti magnum auri pondus Samnites cum attulissent, repudiati sunt; non enim aurum habere praeclarum sibi videri dixit, sed iis qui haberent aurum imperare." The boys' strain was ever in the mouths of these noble soldiers, giving honour to none but the worthy. 'Mares' is used in this sense in A. P. 402: "Tyrtaeusque mares animos in Martia bella Versibus exacuit." We use 'masculine' in the same way. ['Suadet' serves twice in this verse—'tibi suadet,' and 'qui suadet rem facias.']

Omnia te adversum spectantia,
Belua multorum es capitum.

67. *lacrimosa poëmata Pupi*] Of this person Comm. Cruq. writes "Puppius tragediographus ita movit affectus spectantium ut eos flere compelleret: inde distichon fecit :—

Flebunt amici et bene noti mortem meam,
Nam populus in me vivo lacrimavit satis."

We know nothing more of him than this. 'Lacrimosa' is used ironically. As to 'responsare' see S. ii. 7. 85. 'Praesens' means stands by you and urges you on, and teaches you to meet the insults of fortune with an independent heart and erect bearing. The editio princeps and nearly all the old editions have 'optat' for 'aptat,' which is the reading of the existing MSS. with few exceptions. Cruquius first adopted 'aptat,' as far as I can discover. 'Optat' has no meaning here. 'Aptat' is explained by "pectus praeceptis format amicis" (Epp. ii. 1. 128), which province belongs, Horace says, to the poet. ['Hortatur' is very seldom used with an infinitive by prose writers.]

71. *Non ut porticibus sic judiciis*] As to 'porticus' see S. i. 4. 134. He has said that the world are not fit guides, and he proves this by the inconsistencies of men, both rich and poor. If people ask him why he mixes with them in the ordinary way of society, in the promenades, &c., but does not form his judgment of things as they do, he answers them as the fox answered the lion in the fable; and the meaning of the answer here is that he found that of

[redacted]

Pars hominum gestit conducere publica, sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes quos in vivaria mittant;
Multis occulto crescit res fenore. Verum
Esto aliis alios rebus studiisque teneri,
Idem eadem possunt horam durare probantes?
Nullus in orbe sinus Baiis praelucet amoenis,
Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido
Fecerit auspicium, "Cras ferramenta Teanum
Tolletis, fabri." Lectus genialis in aula est,
Nil ait esse prius, melius nil caelibe vita;

80. *Verum esto aliis alios*] But allow different men their different tastes, yet even this is of no use; for the same men when they become rich are capricious, and are always changing their minds. If the rich man has set his heart upon building a house at Baiae, he does not brook a moment's delay: the waters of the Lacus Lucrinus on one side, and the sea on the other, are disturbed with the eager preparations with which the rich man begins to satisfy his desire. The allusion is the same as in C. ii. 18. 19 sqq., and iii. 1. 33 sqq., 24. 3 n. Baiae was for several generations a favourite resort of the wealthy Romans. C. Julius Caesar had a house there, and also Cn. Pompeius. Martial, writing long after Horace, says (xi. 80):—

"Ut mille laudem, Flacce, versibus Baias,
Laudabo digne non satis tamen Baias."

The warm springs were a great attraction. Horace alludes to them in Epp. i. 15, where he says the physician has forbidden his going to Baiae. The Lucrinus Lacus, which was an arm of the sea, has been filled up by the rising of the volcanic hill called Monte Nuovo in the middle of the sixteenth century. ['Prospectabatque (insula Capreae) pulcherrimum sinum antequam Vesuvius mons ardescens faciem loci verteret.' Tacit. Ann. iv. 67, quoted by Ritter.] Teanum (now Teano) was a town belonging to the Sidicini, an ancient people of Campania. It was situated on the Via Latina, and about thirty miles from Baiae. Some very ancient coins with Oscan characters on them have been found on the site of this town. The whim for the coast having vanished, and a desire to live inland in a country town having seized upon the man of money, he sends off the workmen with their tools to Teanum at a day's notice. 'Vitiosa libido' means a corrupt, capricious will, which is said 'facere auspicium,' to stand in the place of birds and other omens usually consulted before new enterprises were undertaken.

87. *Lectus genialis in aula est*] 'Aula' means the 'atrium;' and 'lectus genialis,' also called 'adversus,' because it was opposite the door, was the marriage-bed, which was dedicated to the genii of the bride and bridegroom. If the man married a second time the bed was changed. Propertius (iv. 11. 85):—

"Seu tamen adversum mutarit janua lectum,
Sederit et nostro cauta noverca toro,
Conjugium, pueri, laudate et ferte paternum."

Gellius (xvi. 9) quotes from the compitalia of Laberius:—

"Nunc tu lentus es: nunc tu susque deque fers,
Materfamilias tua in lecto adverso sedet."

Virgil's line (Aen. vi. 603), "Lucent genialibus altis Aurea fulcra toris," which is usually quoted in this place, does not refer to the marriage-bed, but to banquets in honour of the genii, such as the Romans celebrated on their birthdays and at other times. (C. iii. 17. 14.) The bed was a symbol of domestic love and peace, and was placed where it was for a good omen. Juvenal says (S. vi. 21): "Antiquum et vetus est—sacri genium contemnere lecti," to describe the profligacy of mankind from the age of gold downwards. Lucan describes it as "gradibus acclivis eburnis" (Phars. ii. 356). Respecting the genii, see Epp. i. 7. 94; ii. 2. 187. ['Bene esse maritis:' See C. iii. 16. 43 n.]

mutat,' Bentleius, ex conjectura inepta," Fea says, and so I think any one will say, who reads Bentley's note. The only variation in the MSS. is 'rides' for 'ride.' That appears to have been the reading of one of the Scholiasts (Comm. Cruq.), who says: "fingit Maecenatem ridere quasi praesentem." But very few MSS. have 'rides,' and those inferior.

— *coenacula*] All the rooms above the ground floor were called 'coenacula.' So Festus says: "Coenacula dicuntur ad quae scalis ascenditur." While the rich lived in their own houses, poorer persons (and it must be remembered that 'paupertas' is comparative poverty, not want) took 'flats' as they are called in Scotland, or single rooms in the upper story of houses which went by the name of 'insulae,' the inhabitants of which were called 'coenacularii.' In such a room Vitellius lodged his wife and children, according to Suetonius (c. 7), when he was sent by Galba as a legatus into Germania Inferior; and Martial lived up three pair of stairs (i. 118): "Scalis habito tribus sed altis." Other distinguished literary men lived in garrets then as they have since. Suetonius tells us of Orbilius a celebrated grammarian, that he was so lodged: "namque jam persenex pauperem se et habitare sub tegulis quodam scripto fatetur" (de Illust. Gram. c. 9); and Valerius Cato, we learn from the same treatise (c. 10), passed the latter years of a long life in the same sort of abode. Suetonius quotes some bitter lines of Furius Bibaculus (S. i. 10, Exc.), in which he describes Cato as one—

"Quem tres cauliculi et selibra farris,
Racemi duo tegula sub una,
Ad summam prope nutriant senectam."

Occurri, rides; si forte subucula pexae
Trita subest tunicae vel si toga dissidet impar,
Rides: quid, mea cum pugnat sententia secum,
Quod petiit spernit, repetit quod nuper omisit,
Aestuat et vitae disconvenit ordine toto,
Diruit, aedificat, mutat quadrata rotundis?
Insanire putas sollemnia me neque rides,
Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Cum sis et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici.
Ad summam: sapiens uno minor est Jove, dives,

keen epigram (ii. 58) on one who wore fine clothes he had not paid for:—

" Pexatus pulcre rides mea, Zoile, trita:
Sunt haec trita quidem, Zoile, sed mea sunt."

'Disconvenit' is a word only found in Horace. It occurs again Epp. 14. 18.

100. *mutat quadrata rotundis*] Orelli says this looks like a proverbial expression for one who did not know his own mind. It may be so, or it may have reference to alterations Horace was making on his estate, in which case the whole would be only a joke against himself, or truth in jest, which Maecenas would understand. He appears to have begun building as soon as he entered on his new property, if there is any meaning in the scolding he has from Damasippus (S. ii. 3. 307). ['Insanire solemnia:' 'that I am mad in the usual way.' See S. ii. 3. 63.]

102. *nec curatoris egere*] See S. ii. 3. 217 n. In the next line no one would suppose Horace meant 'tutela' literally, though Orelli says that many persons take it so; yet the word is suggested by the context. 'Tutela' was the guardianship of a 'tutor,' the protector of an orphan's property till he came to the age of puberty. 'Curatela' was the office of 'curator,' who had the same relation to the orphan in a modified form (Dict. Ant. 'Curator') till he was twenty-five (see above, v. 22 n.). It was also that of the protector of insane persons. Though 'tutela' therefore is not the precise word to keep up the previous notion, it has more force here than 'praesidium,' by which Orelli explains it. Horace means that Maecenas looks after him anxiously as if he was his 'tutor,' and he looks up to him as if he was his 'pupillus,' but that his guardian had better look to his greater faults and correct those than be put out by trifling defects, such as negligence of dress, and so forth. He writes to Maecenas out of the familiarity of frequent intercourse, and such intimacy gives rise to ideas and language which none but the friends themselves can fully enter into. Compare " O et praesidium et dulce decus meum " (C. i. 1. 2).

105. *respicientis*] For this Heinsius conjectured and Bentley has adopted 'suspicientis,' which has no authority, and is not wanted. Caesar (B. C. i. 1) says, " Sin Caesarem respiciant atque ejus gratiam sequantur ut superioribus fecerint temporibus," &c. It is much stronger than our term 'respect,' which is derived from it.

106. *Ad summam*] This is an ordinary formula, 'to come to the point,' 'to conclude.' The pursuit of virtue and wisdom is the point from which he started, and having digressed a little he returns suddenly, and concludes with a definition of the sage, which is a repetition of S. i. 3. 124 sqq.:

" —— dives qui sapiens est,
Et sutor bonus et solus formosus et est rex."

Here it is added that he is the only freeman, and inferior to Jove alone; and this Acron says is only in consequence of his mortality. He is a king because he governs his passions; he is free through an indifference which it is the business of his life to cultivate; he is rich because he wants nothing; he is beautiful because virtue is beautiful; he is equal to Jove because he rises above the world, and also because he is above all human law,—a doctrine which the later Stoics held as

Horace says, with an intentional bathos, t
the Stoic above all his other attributes

EPISTI

Something has been said about M. Lolliu
Sigambri, in the Introduction to C. iv. 9, whi
the occasion of his defeat, some time after the
as the person here addressed is generally sup
written to the same person. There we lear
Cantabrian expedition, A.U.C. 729, and that h
the eighteenth Epistle was written. It is pl
young, and if he had been with the army,
Horace addresses him as 'puer,' and speaks o
the rhetorical teacher; but these teachers atte
left school and taught them the higher princ
might be used familiarly towards a young m
observes, it is not likely that these grave views
had not yet taken the 'toga virilis.' I think
Franke supposes, A.U.C. 731, which would be
while he might yet be quite young: though w
reference in v. 53 to gout and fomentations, h
Why Lollius is called Maximus in the first v
That he was the elder of two brothers, supposi
a bad reason for calling him Maximus. He wo
the opinion of some editors, and of Orelli amo
Maximus is the explanation of others. [Krü
638. 2, that Maximus is a cognomen of the G
Lolli' with 'Crispe Sallusti,' C. ii. 2. 3, 'Hirpi
no trace of such a cognomen in this family:
have borne during the republic is Palicanus,
appear to have had any. Young Lollius could n
such a title; and on the whole I am inclined to
jocular way of addressing his young friend th
he addresses him as 'liberrime Lolli.' I see

find useful. What appears to have struck him most on his last perusal of the Iliad was the reckless selfishness of the leaders and their indifference to the sufferings their petty squabbles occasioned; while the Odyssey he judges to have been written with the intention of representing a picture of patient and wise endurance in the person of Ulysses, as an example to all ages. Horace considers the value of the Homeric poems to lie in the living pictures they present to the mind; that they taught wisdom by examples. He says nothing of the poetry and the artistic character of these compositions, in which their real merit consists. As a piece of criticism therefore Horace's remarks are worth nothing. They are akin to the allegorical interpretation of Homer which treated his works as an inexhaustible fountain of wisdom, and overlaid the critical with a fanciful view. That a sensible man might get some good lessons from the Iliad and Odyssey is saying no more than may be said of any works in which character is drawn in so many various shapes. But that the predominating impression on the mind of a man like Horace, with good taste and sense, after a continuous perusal of Homer, should be that which is here given is not easily accounted for. Horace had his head full of his new study of philosophy, and saw more of practical wisdom in these poems than in the writings of the philosophers and sophists. In v. 4 he seems to imply that Chrysippus and Crantor, and such like philosophers, who thought they got wisdom from Homer by refining upon him, did not know what they were about. Their teacher was plain and intelligible: the fountain was clear, but they made the stream muddy, and the best thing a young man could do was to read Homer straight through and judge for himself. This is the best interpretation I can put upon Horace's observations, which at the best are not of much value, as bearing on the merits of Homer.

ARGUMENT.

While you are declaiming at Rome, Lollius, I am reading Homer at Praeneste, a teacher above Chrysippus and Crantor themselves. For consider, in that Iliad of his how he sets before us the passions of princes and people: Antenor's sage counsel; the selfish obstinacy of Paris; Nestor mediating between angry kings, one inflamed with love and both with anger. The princes err, the people suffer. There is one scene of treasons, stratagems, crime, lust, passion, in the Grecian camp or within the walls of Troy. Then again he has given us a bright example of wisdom in Ulysses, driven over the earth and sea, gathering experience as he went, surrounded with the waves of suffering but rising above them all, and shunning the charms of the Siren and the sweet poisons of Circe. Why, we are but cyphers, born only to eat and drink, like the suitors of Penelope or the people of Alcinous, who slept and danced and drove away care with the sound of the wanton lute.

Does the robber rise at midnight to kill, and do you not wake up to guard yourself from evil? Nay then, if you will not practise running while you are well, you shall do so with the dropsy in your skin: if you rise not early, and give your mind to study and to virtue, you shall lie awake under the tortures of envy or lust. Why are you in such haste to remove a grain of dust from your eye, but defer the curing of your mind's disease? Begin and you have half done; be bold to be wise; begin. He who puts off the day of reformation is like the clown that waits till the stream runs dry.

But men are for money and ease, and for laying field to field. Let him that has enough not wish for more. Riches will not take fever from the veins or grief from the heart. The owner should be sound in body and mind if he would enjoy what he has got; but he who is always anxious gets no more good from his riches than the blind from a picture, the gouty from a fomentation, or the deaf from the sounds of a lyre; for if the vessel is foul, whatever you pour into it turns sour. Heed not

TROJANI belli scriptorem, maxi[me Lolli,]
Dum tu declamas Romae Prae[neste relegi;]

1. *maxime Lolli*] See Introduction.

2. *Dum tu declamas Romae*] Horace writes to Lollius as to one familiar with Homer's poems. He says of himself, referring to his early education at Rome (Epp. ii. 2. 41):

> "Romae nutriri mihi contigit atque doceri
> Iratus Graiis quantum nocuisset Achilles."

After the Romans had begun to expand the course of their sons' education (S. i. 6. 77 n.), Homer was one of the first authors a boy studied. Pliny (Epp. ii. 14) has "Sic in foro pueros a centumviralibus causis auspicari ut ab Homero in scholis." Quintilian approved the practice: "Optime institutum est ut ab Homero atque Virgilio lectio inciperet, quanquam ad intelligendas eorum virtutes firmiore judicio opus esset" (Inst. i. 8). Boys attended the schools of the rhetorical masters before they put on the 'toga virilis,' and there they learnt to declaim upon subjects given them from history, of which a bitter description is given by Juvenal (vii. 150; see also x. 166):

> "I, demens, et saevas curre per Alpes
> Ut pueris placeas et declamatio fias."

This practice was not introduced till the later years of the republic. In A.U.C. 662 the censors Cn. Domitius Aenobarbus and L. Licinius Crassus issued this edict: "Renuntiatum est nobis esse homines qui novum genus disciplinae instituerunt: ad

Qui quid sit pulchrum, quid turpe, quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim nisi quid te detinet audi.
Fabula qua Paridis propter narratur amorem
Graecia Barbariae lento collisa duello
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam.
Quid Paris? Ut salvus regnet vivatque beatus
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden;
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges plectuntur Achivi.
Seditione, dolis, scelere atque libidine et ira
Iliacos intra muros peccatur et extra.
Rursus quid virtus et quid sapientia possit
Utile proposuit nobis exemplar Ulixen,
Qui domitor Trojae multorum providus urbes

temple very much. He placed in it the first mosaic pavement known in Italy. Propertius (ii. 32. 3), remonstrating with Cynthia says:

"Nam quid Praenestis dubias, o Cynthia, sortes,
Quid petis Aeaci moenia Telegoni?
Curve te in Herculeum deportant esseda Tibur?
Appia cur toties te via ducit anum?"

4. *Chrysippo et Crantore*] As to Chrysippus the Stoic, see S. i. 3. 125 n. Both he and Crantor were born at the Cilician town Soli. Crantor studied philosophy in the Academia under Xenocrates and with Polemo. His writings, according to Diog. Laert. (iv. 24), amounted εἰς μυριάδας στιχῶν τρεῖς, 30,000 lines. Cicero ranks him among the first of the Platonists (Tusc. Disp. iii. 6. 12), and speaks with particular commendation of a short treatise of his, 'de Luctu.' The earliest editions have 'planius ac melius;' and Acron, in his commentary, has 'manifestius et melius;' Porphyrion 'melius et aptius,' which I take to be 'apertius.' If so, both these Scholiasts confirm the reading 'planius.' The Blandinian MSS. had 'plenius;' so have most of the Parisian, but the oldest of all has 'planius,' and three others. The St. Gallen and Berne have the latter, and five of Fea's Vaticans; with many others quoted by Lambinus, Torrentius, Cruquius, and Bentley, who restored 'planius' after it had been banished more than a century. I find 'plenius' in the Venetian edition of 1549. I think 'planius' suits the context better. Chrysippus is said by Diog. Laert. (vii. 180) to have written more than 705 volumes: so that 'plenius' would be rather out of place, though Obbarius, who retains it, supposes Horace to mean that there was more instruction in Homer than in all the volumes of Chrysippus put together; but he also means it is more clearly conveyed. (See Introduction.) ['Detinet:' Ritter follows the codices Blandinii, which have 'distinet.']

7. *Barbariae*] That is, Phrygia. ['Barbaria' is a general name for all countries not Greek.] (See Epod. ix. 6.) 'Aestus' is a metaphor from the ebbing and flowing of the tide, and represents the passions and variableness of the princes and people.

9. *Antenor censet*] At a meeting of the Trojan chiefs after the combat of Hector and Ajax, Antenor proposes to restore Helen to the Greeks, which Paris flatly refuses, ἀντικρὺ δ' ἀπόφημι, γυναῖκα μὲν οὐκ ἀποδώσω (Il. vii. 362 sqq.).

12. *Inter Peliden—inter Atriden*] See S. i. 7. 11 n.

13. *Hunc amor*] From its position 'hunc' seems to belong to 'Atriden.' The allusion is to Nestor's attempt to mediate between Agamemnon and Achilles, when the former angrily consents to restore Chryseis, whom he loved above Clytemnestra his wife (Il. i. 113 sqq.).

19. *domitor Trojae*] The epithet πτολί-

Sponsi Penelopae, nebulones,
In cute curanda plus aequo o
Cui pulchrum fuit in medios
Ad strepitum citharae cessatu
Ut jugulent homines surgunt

πορθος is frequently applied to Ulysses b Homer. Cicero accounts for it in a lette to Plancus (x. 13). in which he urges hi to follow up the victory of D. Brutus a Mutina, and to crush M. Antonius: "Qu enim M. Antonium oppresserit is bellun confecerit. Itaque Homerus non Ajacen nec Achillem (which is an oversight) se Ulixem appellavit πτολίπορθον." The firs three verses of the Odyssey are almos translated in these lines. 'Immersabilis is like ἀβάπτιστος in Pindar (Pyth. ii. 80) ἀβάπτιστός εἰμι, φελλὸς ὡς ὑπὲρ ἕρκος ἅλμας. Compare C. iv. 4. 65: "Merse profundo, pulchrior evenit."

23. *Sirenum voces*] Ulysses by th direction of Circe eluded the charmin voice of the Sirens (Odyssey xii. 165 sqq.) and Circe poisoned his companions an changed them into swine (Od. x. 230) The Sirens were as proverbial with th ancients as with us. Martial calls them (iii. 64),—

"Sirenas hilarem navigantium poenam,
Blandasque mortes, gaudiumque crudele
Quas nemo quondam deserebat auditas.'

27. *Nos numerus sumus*] This expres sion is not uncommon in the Greek tra gedians. In Aristophanes (Nub. 1201 Strepsiades breaks out thus:

εὖ γ', ὦ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι

[redacted]

um serves non expergisceris? Atqui
anus, curres hydropicus; et ni
te diem librum cum lumine, si non
animum studiis et rebus honestis,
el amore vigil torquebere. Nam cur
lunt oculos festinas demere, si quid
um, differs curandi tempus in annum?
ı facti qui coepit habet; sapere aude;
Qui recte vivendi prorogat horam
exspectat dum defluat amnis; at ille
t labetur in omne volubilis aevum.
: argentum puerisque beata creandis
incultae pacantur vomere silvae:
is est cui contingit nihil amplius optet.
us et fundus, non aeris acervus et auri
lomini deduxit corpore febres,
ıo curas. Valeat possessor oportet
rtatis rebus bene cogitat uti.
; aut metuit juvat illum sic domus et res
n pictae tabulae, fomenta podagram,

sanus, curres hydropicus] here between 'nolis' and
' and 'cures.' The future
equired, since it appears in
ing instances, 'ni posces'
tendes.' On 'curres' Por-
quia hydropici jubentur a
; ita enim morbus eorum
labore." Celsus' rule for
atient is: "Multum ambu-
lum aliquid est" (iii. 21. 35).
s in Ven. 1483, and nearly
editions, with most of the
and several of the Roman.
edunt oculos] Some MSS.
ern editions since Bentley
Orelli [and Ritter] pre-
.
s] So he says below (Epp.
lulcia differ in annum." It
procrastinators to put off
day till to-morrow, of this
veek, of this year till next
ım' is till next year. 'Di-
i coepit habet' is an adap-
Greek saying ἀρχὴ δέ τοι
ttributed variously to He-
goras.
r argentum] This is ad-
ason why men put off the
ion, that they are anxious
to make themselves comfortable and rich.

46. *Quod satis est cui contingit*] Horace may have remembered Lucilius' lines:—

"Nam si quod satis est homini satis esse potessit,
Hoc sat erit: nunc cum hoc non est, qui credimu' porro
Divitias ullas animum mi explere potesse?"

47. *Non domus et fundus*] See S. ii. 5. 108 n. 'Deduxit' is used like the Greek aorist. Some MSS. have 'deducit.'

52. *fomenta podagram*] As to 'fomenta' in a derived sense, see Epod. xi. 17 n. Comm. Cruq., on Epp. 15. 3, says that Augustus was cured of his complaint by Antonius Musa through cold water bathing, hot applications having been previously tried by another physician without effect. Suetonius (c. 81) speaks of Musa having cured Augustus by 'frigida fomenta' from an illness he contracted after the Cantabrian expedition, and Pliny twice refers to the circumstance (xxv. 7; xxix. 1). Franke supposes Horace to allude to the unsuccessful hot fomentations which he concludes must have been generally used before, but went out of fashion ever afterwards; and hence he derives a very

Dum poenas odio per vim
Ira furor brevis est: anim
Imperat; hunc frenis, hu
Fingit equum tenera docil
Ire viam qua monstret eq
Tempore cervinam pellem
Militat in silvis catulus.
Pectore verba, puer, nunc

precarious support for his argumen A.U.C. 731 is the date of this E However all this may be, Horace to say fomentations go a small way to curing the gout. Perhaps he mean aggravate the pain. Whether such fact I do not know. A good deal ha said about Horace's meaning, but I particular difficulty. Bentley choo read 'podagrum,' from 'podager,' a used by Ennius (Epp. 19. 5 n.). [' grum' is in some MSS.]

55. *Sperne voluptates*] The purs sensual pleasure is connected wit pursuit of money, which is wanted f The pursuit of money leads to envy envy to wrath, so that all these sayings hang together.

58. *Invidia Siculi*] Horace pro alludes to the bull of Phalaris, whic cording to Cicero, P. Scipio recovered Carthage and restored to the Agrige "ille nobilis taurus quem crudelis omnium tyrannorum Phalaris hat dicitur, quo vivos supplicii causa d tere homines et subjicere flammam bat" (in Verr. ii. 4. 33. See also D ii. 7). But the tyrants of Sicily proverbial.

Quo semel est imbuta recens servabit odorem
Testa diu. Quodsi cessas aut strenuus anteis,
Nec tardum opperior nec praecedentibus insto.

70. *Quodsi cessas aut strenuus anteis*] He cannot wait for the dilatory, or trouble himself to keep up with those who are in a great hurry to get on. He will go his own way in the pursuit of wisdom, "quasi dicat, meo modulo incedam" (Ascens.). At the same time he hints that young persons may move too fast, and mistake their own powers and attainments. The conclusion is abrupt, as Horace's conclusions often are.

EPISTLE III.

A.U.C. 734.

In A.U.C. 734 an embassy came from Armenia to Rome, expressing the dissatisfaction of the people with their king Artaxias, and praying that Augustus would place upon the throne that king's younger brother Tigranes, who was then living at Rome. Augustus assented, and sent his stepson Tiberius Claudius Nero with Tigranes to dethrone Artaxias. (Dion. 54, c. 7, 9.) Tiberius did this, and with his own hand crowned Tigranes. (Suetonius, Tib. c. 9.) This summary proceeding was made the most of at Rome, though there appears to have been little resistance. There was a medal struck on the occasion, with the inscription "Armenia capta." Horace speaks (Ep. 12. 26) of the Armenian having fallen by the valour of Tiberius; and Velleius says Armenia was reduced to the power of the Romans. It had been so virtually since the submission of Tigranes' grandfather to Cn. Pompeius. [Velleius (ii. 94) says that Tiberius placed Artavasdes on the throne. See the notes in Burmann's ed.]

Tiberius appears to have had a number of young men with him, such as Titius, Celsus, and Munatius, mentioned in this Epistle, and Julius Florus, to whom it is addressed. What little can be said about the first three will be found in the notes. Of Florus Porphyrion says, "Fuit satirarum scriptor cujus sunt electae ex Ennio, Lucilio, Varrone." From this Epistle (v. 23) we infer that he was practising to become an orator or a jurisconsultus, and that he wrote verses of the softer sort; and in the second Epistle of the second book (v. 59) we have the same information.

"Carmine tu gaudes, hic delectatur iambis;
Ille Bioneis sermonibus et sale nigro."

He may have written Satires, but it would seem from the last quotation that he had not written any when Horace sent him that Epistle. If the Scholiast is to be trusted (and it is not likely he invented what he says), Florus published a selection from the old writers mentioned by Porphyrion. Quintilian (Inst. Orat. x. 3) tells an anecdote of one Julius Florus, who was uncle to an intimate friend of his, Julius Secundus, and whom he calls "in eloquentia Galliarum (quoniam ibi demum exercuit eam) princeps." This may be the person Horace addresses, and if so he carried out successfully the pursuit of which Horace here supposes him to be beginning the practice. He is also supposed by Weichert to be the person mentioned by Tacitus (Ann. iii. 40, 42) as the leader of an insurrection of the Treviri, which is very improbable. How he got the gentile name Julius is uncertain. The cognomen Florus belonged to the Aquillia gens; and there was a L. Aquillius Florus, one of the 'triumviri monetales' at this time, several of whose coins are extant. Some of them are given in the Dict. Biog. It is supposed he received the 'civitas' from C. Julius Caesar and took his name. But we know nothing about this. Horace had a great regard for him, as appears not only

r with Virgil (A.U.C. 734), or very soon after. Ovid seems to
e into notice when Augustus was made emperor, A.U.C. 727 (Tr
que Tibullus Et placet et jam te principe notus erat." And
between these two dates. Any thing nearer cannot be arrived
.

, nostrorum sermonum candide judex,
l nunc te dicam facere in regione Pedana?
bere quod Cassi Parmensis opuscula vincat,
acitum silvas inter reptare salubres,

nonum] It is a matter of discussion ther these 'sermones' were the or Satires, or both. The Satires e been published some time, and he Epistles may have been written e known to Horace's intimate I think there can be no doubt the rmones' applies (whether Horace l them with that title or not) to tles as well as the Satires, and Tibullus had seen he approved, all we can gather from the text. rites "Albius ille criticus fuit et philosophiae." By 'criticus' he meant 'grammaticus' (Epp. i. 19. but he is plainly wrong.

ione Pedana] See Introduction.

si Parmensis opuscula] Parma was a town belonging to the Boii, lge of the Macri Campi, in Cisalpl, on a river of the same name ns into the Po about twelve miles the town. The Via Aemilia passed Parma. Cassius of Parma has rred to before on S. i. 10. 61, was stated that the Scholiasts unded him with the bad poet of

epic poet, who wrote a trag estes, is the Qu. Varus of and that they mean to affi it from Cassius. See C. i. 40.) But Estré suggests Varus, to whom the sixth l is addressed, and who was executioner of Cassius re Scholiasts. A very elabo been written (by Weichert two Cassii, in which, besi the distinction between th a few fragments which are long to Cassius of Parma; a to him the epigram on Augu "Quum primum istorum c choragum," quoted by Suet (c. 70). What the 'opuscu fers to may have been we do it is clear that he thought Acron's note on this person aliquot generibus stylum e quae opera elegiaca et epig laudantur." What confide placed in this assertion, par least might easily be got from cannot tell. Obbarius thinks

An tacitum silvas inter rept

1. *sermonum*] It is a matter of disc sion whether these 'sermones' were t Epistles or Satires, or both. The Sati must have been published some time, a some of the Epistles may have been writt and made known to Horace's intim friends. I think there can be no doubt t word 'sermones' applies (whether Hor published them with that title or not) the Epistles as well as the Satires, a whatever Tibullus had seen he approv which is all we can gather from the te Acron writes "Albius ille criticus fuit scriptor philosophiae." By 'criticus' probably meant 'grammaticus' (Epp. i. 1 40 n.); but he is plainly wrong.

2. *regione Pedana*] See Introduction.

3. *Cassi Parmensis opuscula*] Parn (Parma) was a town belonging to the Bo at the edge of the Macri Campi, in Cis pine Gaul, on a river of the same nan which runs into the Po about twelve mil north of the town. The Via Aemilia pass through Parma. Cassius of Parma h been referred to before on S. i. 10. 6 where it was stated that the Scholiast had confounded him with the bad poet o Etruria there mentioned. Cassius of Parm was one of the murderers of C. Julius Ca sar (Velleius, ii. 87) and a 'tribunus mil tum' in the army of Brutus and Cassius. H was therefore in all probability well know to Horace. After following the fortunes o Sex. Pompeius he joined Antonius, on whos side he fought at the battle of Actium After the battle he retired to Athens, an there he was put to death by order of Au gustus. Acron, after stating most of th above particulars, which are confirmed b the historian, says "On Varus (or Vari

Curantem quidquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore. Di tibi formam,
Di tibi divitias dederunt artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde,
Et mundus victus non deficiente crumena?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum:
Grata superveniet quae non sperabitur hora.
Me pinguem et nitidum bene curata cute vises,
Cum ridere voles Epicuri de grege porcum.

vicissim umbris aquisve refrigerari salubrius?"

6. *Non tu corpus eras sine pectore*] 'Sine pectore' is used twice by Ovid (Met. xiii. 290), "rudis et sine pectore miles." Heroid. xvi. 305:

"Hunccine tu speres hominem sine pectore dotes
Posse satis formae, Tyndari, nosse tuae?"

It means 'intellect,' of which the ancients held the heart to be the seat. See Quintilian (x. 7. 15): "Pectus est quod disertos facit et vis mentis." There is a difficulty in 'eras' which the commentators have different ways of explaining. Bothe says it is used by enallage for 'es,' like ἦν for ἐστί, which Obbarius says truly is a piece of grammarians' nonsense which no one now believes; but he does not help us much by saying that it refers to the time which was present to the poet's mind, since he does not tell us what that time was. Orelli says it means "you always were since I first knew you," which is a new sense for the imperfect. Others take it for "you were before you went into the country;" that is, "when I last saw you," which implies a doubt whether he was so at the time of writing. Others (Gesner and Doering) suppose it to mean 'you were born so;' this would be like the Greek ἔφυς. Terence uses 'tune eras?' for 'is it you?' I cannot say I am able to explain the idiom. The imperfect is used irregularly in C. i. 27. 19, and 37. 4.

7. *dederunt*] Some MSS. and nearly all the old editions have 'dederant.' Most MSS. have the perfect, the penult of which is frequently shortened. Wherever it is so the MSS. vary, Wagner says (on Georg. iv. 393).

8. *nutricula*] Persius makes a nurse exclaim (ii. 37):

"Hunc optent generum rex et regina; puellae
Hunc rapiant; quicquid calcaverit hic rosa fiat."

And in Juvenal (x. 289) the anxious mother

"Formam optat modico pueris, majore puellis
Murmure, quum fanum Veneris videt."

[9. *Qui sapere—possit*] There is a reading 'quam sapere;' and some editions have 'quam sapere et fari ut possit:' but it is said that there is no MS. authority for 'ut.' The text means 'what more could a loving nurse wish for her child, if he should possess wisdom (philosophy) and be able to say what he thinks, and if he has abundance,' &c. Bentley says the connexion of the words is plain enough, and the difficulty of some of the critics has been caused by taking the prayer of the nurse as made for an infant child. But that is what Horace, I think, intended to say when he wrote v. 8, which is hardly consistent with what follows.]

11. *mundus*] This is explained by S. ii. 2. 65: "Mundus erit qua non offendat sordibus." Many MSS. have 'et modus et victus,' out of which Bentley has got by conjecture 'et domus et victus.'

13. *diluxisse*] Forcellini notices the archaic reading 'tibid illuxisse,' which is only a conjecture of Muretus.

15. *Me pinguem et nitidum*] This corresponds to Suetonius' description of Horace's person, "Habitu corporis brevis fuit atque obesus." On 'bene curata cute' see S. ii. 5. 38. Horace was now sleek and growing fat.

.... could only apply to Augustus at
other Scholiast, and says rightly it must
was the 23rd of September. The express
to that time, for autumn began the day be
very important. The heat is never so opp
The dinner was not given on the birth-d
referred to because the man of business w
lie in bed late and therefore sit up late. T
tation to dinner, nothing more. It is the
tators to find out the characters of Horace
various parts of this they see allusions t
tendency of Torquatus, as well as his fond
is discovered that Tibullus was of a morose
brooding over his misfortunes. This is m
Epistle in the summer months of A.U.C. 73
as he calls him, the son of Agrippa and J
of this child was celebrated by making the
c. 8). Ritter explains v. 9 thus: 'Cras d
Caius and Lucius, the sons of Agrippa and
by Augustus (Tacit. Ann. i. 3); but Rit
adopted by Augustus as soon as he was born

Si potes Archiacis conviva recu
Nec modica coenare times olus
Supremo te sole domi, Torquate
Vina bibes iterum Tauro diffusa

1. *Si potes Archiacis*] The Scholiasts all say these were short couches called after the name of their maker, whom Porphyrion calls 'Archias,' Acron and Comm. Cruq. 'Archaicus;' from which Lambinus first, and others after him suppose that the word is from the Greek ἀρχαϊκοῖς, to which it is answer enough that the second syllable of that word is long. ...

[redacted]

Inter Minturnas Sinuessanumque Petrinum.
Si melius quid habes arcesse vel imperium fer.
Jamdudum splendet focus et tibi munda supellex.
Mitte leves spes et certamina divitiarum
Et Moschi causam: cras nato Caesare festus

ısual have 'defusa.' The two words are :ommonly confounded, like all other com- ›ounds of 'di' and 'de.' As to Mintur- ıae and Sinuessa see S. i. 5. 40 n. Pe- .rinus was a hill overhanging Sinuessa, ıccording to Comm. Cruq., or a tract of and in the neighbourhood. The over- lowings of the Garigliano (Liris), on which Minturnae stood, still render the surround- ng country damp, and it is very thinly nhabited. "The plain itself is highly :ultivated, yet not a house can be seen. The labourers retire before night from the :xhalations of the low grounds to towns ›uilt on the skirts of the Apennines" Forsyth's Italy, p. 263). These marshes ıre famous for the adventure of Marius, vho concealed himself in them. The Fa- ernus ager and Mons Massicus, with their :elebrated vineyards, were in the neigh- ›ourhood of Sinuessa, and Martial speaks ›f Massic wine made at that town (xiii. 111):

'De Sinuessanis venerunt Massica prelis:
Condita quo quaeris consule? Nullus erat."

It does not appear that Horace's wine was ›f the best, and every body knows that :wo vineyards close to one another may ›roduce wines of very different quality. T. Statilius Taurus was consul a second :ime (iterum) in A.U.C. 728.]

6. *arcesse vel imperium fer*] "Fetch t or else put yourself under my 'impe- ·ium,'" as if he as master had the 'impe- ·ium' at his own table. ['Arcesse:' 'ad :e ire me jube,' Ritter; which, as Krüger ›bserves, is not a correct explanation, for Horace had prepared his dinner.] Martial xii. 48. 15) has something like this:

'Convivas alios coenarum quaere ma- gister,
Quos capiant mensae regna superba tuae."

'Arcessere' is compounded of 'ar' (which s equivalent to 'ad') and 'cessere,' which nvolves the same root ('ci-') as 'ciere.' Many MSS. and editions read 'accerse,' which Wagner on Aen. v. 746, says is a form belonging to the age 'cadentis lati- nitatis.' Fea quotes in support of 'arces- sere,' from the Calendar of Verrius Flac- cus, a grammarian of Horace's time, found at Praeneste, A.D. 1773: "Quod Mater Magna ex Libris Sibullinis ARCESSITA locum mutavit ex Phrygia Romam." See Forcellini, and Key's L. G. 547, note on 754 on the suffix 'ess,' and 1312 on 'ar,' which he says is rarely if ever used, ex- cept in composition. An exception no- ticed by Professor Key is found in Plautus (Truc. ii. 2. 17): "An eo bella es quia accepisti? Ar me advenias." See also Long's notes on Cicero, Cat. M. c. 16, and in Verr. Act i. c. 9.

7. *Jamdudum splendet focus*] See Epod. ii. 43 n. As it was summer he does not mean that the fire was lit, but that the 'focus,' by which he means probably that which stood in the Atrium, near the images of the Lares, and which was pro- bably of bronze, had been burnished for the occasion. Different specimens of braziers have been found at Pompeii, all movable, and varying in size and shape, some of them combining a hot-water appa- ratus with a charcoal trough. 'Supellex' legally included all household furniture except such as was of gold or silver, gilded or plated; that is, it included tables of all sorts, chairs, benches, couches (even when they were ornamented with silver) with their drapery, footstools, napkins, cande- labra, lamps, and all sorts of vessels of earthenware, glass, bronze, whether for eating or drinking. (Dig. 33, tit. 10. 3, quoted by Forcell., where one or two ex- ceptions in respect to plated things are mentioned.) Wearing apparel was not included, and perhaps ivory ornaments. Cicero (De Agrar. Lege ii. 15) speaks of "multa in mancipiis, in pecore, auro, ar- gento, ebore, veste, supellectili."

[8. *leves spes*] 'Trifling hopes or expec- tations,' which means hopes about trifling things. 'Certamina divitiarum' is the contest for wealth.]

9. *Et Moschi causam*] If we can trust the Scholiasts, Moschus was a famous rhetorician of Pergamum, who was charged with poisoning, and his cause was under- taken by Torquatus, and also by Asinius Pollio ("insigne maestis praesidium reis," C. ii. 1. 13). The case would be tried under the 'lex Cornelia de Sicariis et Ve- neficis,' passed in the time when Sulla was dictator A.U.C. 672, directed (among

Sollicitis animis onus eximit, a

others) against all who committed murder by poison, or abetted in such murder; for the provisions of which 'lex' see Dict. Ant. p. 285 sq.

— *cras nato Caesare*] See Introduction. The 23rd September, Augustus' birth-day, was one of those days in which the early part was 'nefastus;' that is, the praetor could not hold his court till a later hour than usual. Hence it is marked in the Calendar N. P. ('Nefastus Prior'). (Dict. Ant. p. 186.) So that it was doubly a holiday for Torquatus, and he could lie in bed without damaging his cause, and therefore might sit up late with his friend.

12. *Quo mihi fortunam*] This is an elliptical way of speaking, which must be filled up according to the context. 'Quo mihi fortunam dedit Deus' may do here. 'Quo' is 'to what,' that is, 'to what purpose,' as in C. ii. 3. 9, "Quo pinus," &c. Comp. S. i. 6. 24. Ovid has "Quo mihi fortunam quae nunquam fallere curet?" (Am. ii. 19. 7); and Phaedrus "Quo mi, inquit, mutam speciem si vincor sono." The best MSS. and many editions have 'quo mihi fortuna,' against the metre, [unless 'fortuna' be the ablative.] The omission of the mark over the final 'ā' may account for the reading 'fortuna.' [In the prose writers of Cicero's age the plural 'fortunae' is used to signify 'res familiaris,' a man's property. Ovid (Trist. v. 2. 57) has 'fortuna' in this sense. Conington (Virg. Aen. iv. 98) retains the reading 'Sed quis erit modus? aut quo nunc certamine tanto?' but it seems impossible to explain 'certamine tanto.']

Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor et non
Invitus, ne turpe toral, ne sordida mappa
Corruget nares, ne non et cantharus et lanx
Ostendat tibi te, ne fidos inter amicos
Sit qui dicta foras eliminet, ut coëat par
Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam; locus est et pluribus umbris:
Sed nimis arta premunt olidae convivia caprae.
Tu quotus esse velis rescribe, et rebus omissis
Atria servantem postico falle clientem.

the next line. 'Addocet' is an uncommon word, and is like the Greek προσδιδάσκει. 'Fecundi calices' are full cups. [Or 'fecundi' may have an active sense, as in Ovid, Met. iv. 697, quoted by Krüger, 'Quam clausam implevit fecundo Jupiter auro.'] 'Contracta paupertas' corresponds to 'angustam pauperiem' (C. iii. 2. 1).

21. *Haec ego procurare*] The 'procurator' was one of the chief slaves, and general steward. But the 'promus' was also called 'procurator peni' (S. ii. 2. 16), and Horace says he has undertaken to arrange every thing for the dinner. 'Haec' refers to what follows. He says he is 'idoneus,' competent to the duty, and 'non invitus,' he likes it. 'Imperor' is nowhere else used as it is here. The proper construction is 'imperatur mihi.' The use of 'imperor' with the passive infinitive is a different thing: as in Cicero (in Verr. ii. 5. 27), "in has lautumias—deduci imperantur." (See Key's L. G. 1243 n.) So Horace alone uses 'invideor' (A. P. 56): "Ego cur acquirere pauca Si possum invideor?" where he illustrates what he is saying by this novel construction. As to 'toral' and 'mappa' see S. ii. 4. 81, 84. 'Corruget nares' means to make the guests turn up their noses in disgust, as Quintilian explains it, quoting this passage (xi. 3. 80).

[23. *ne non—ostendat*] He will take care that the 'cantharus' and 'lanx' shall be polished bright.]

25. *eliminet*] 'Eliminare' is an old word for 'to turn out of doors.' Horace applies it to telling tales out of doors. Horace only brought together persons who were suited to one another, and could tell their minds without fear of what they said being repeated. Seneca (Ep. 19) quotes in his own words a good rule of Epicurus: "Ante circumspiciendum est cum quibus edas et bibas quam quid edas et bibas." Of the guests nothing is known. 'Potior puella' means one who has more attractions than Horace's dinner.

28. *locus est et pluribus umbris*] 'Umbrae' were guests uninvited by the master of the house and brought by the invited guests (S. ii. 8. 22 n.). Horace says there is room for several 'umbrae,'—that is, four; for a full 'triclinium' held nine persons. But, considering the heat of the weather, he thinks it as well not to have the full number, especially if what the Scholiasts say is true, that 'Archiaci lecti' were short couches. 'Capra,' 'caper,' 'hircus,' are all used to signify the smell from the arm-pits.

30. *Tu quotus esse velis*] So Martial (xiv. 217):

"Dic quotus et quanti cupias coenare; nec unum
Addideris verbum, coena parata tibi est;"

an hospitable invitation. Horace advises his friend not to come out at the front door, 'ostium,' or 'janua atriensis,' for fear he should find a client waiting to catch him, but at the back door, 'posticum ostium,' which the Greeks called ψευδόθυρον, a false door, a word which Cicero uses (in Verr. ii. 2. 20), where he says that the money which Verres paid back to the Syracusans publicly, came again to him privately, "per pseudothyrum." This applied sense of the word was often used, as it is by ourselves. Torrentius gives several instances. ['Posticum' may be compared with 'anticum.']

In respect to the time of compositio
Porticus Agrippae et via te conspexerit A
note.)

As to the design of the Epistle, it is
self-content as the chief good. The ordi
contempt, and there is a strong vein of i
Epistle, as will be seen by the Argument.

ARG

The only way to get happiness and to ke
citement. There are wise men who ca
you suppose they think of the treasure
paltry ambition? But he who fears th
desires these things themselves: each i
is uneasiness. Be it joy or grief, desire
that falls out a little otherwise than is e
stare like an idiot? Nay, he who seeks
wise, and a knave though he be good.

(v. 17.) Now then, go run after fine thing
rise early and sleep late, that the fellow
admired than you; but be sure that tin
that is brilliant in the earth: after all y
men have gone before you.

(v. 28.) If you are sick, you take physic.
virtue be the only means, be resolute, m

(v. 31.) If virtue be but a name, make h
gets the start: money is a queen, she
Love are in her train. Mind you are n
look at Lucullus, who knew not how mu
he had plenty for himself and the thiev
make that your first object and your last

(v. 49.) But if you are for honours an
prompt you: "here comes so-and-so—sh
you plenty of votes—here's another can

[redacted]

Nil admirari prope res est una, Numici,
Solaque quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
Tempora momentis sunt qui formidine nulla
Imbuti spectent: quid censes munera terrae,
Quid maris extremos Arabas ditantis et Indos,
Ludicra quid, plausus et amici dona Quiritis,
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa fere miratur eodem
Quo cupiens pacto; pavor est utrobique molestus;
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si quidquid vidit melius pejusve sua spe,
Defixis oculis animoque et corpore torpet?
Insani sapiens nomen ferat, aequus iniqui,

1. *Nil admirari*] The equability of the soul, *καθ' ἣν γαληνῶς καὶ εὐσταθῶς ἡ ψυχὴ διάγει ὑπὸ μηδένος ταραττομένη φόβου ἢ δεισιδαιμονίας ἢ ἄλλου τινὸς πάθους* (Diog. Laert. ix. 45), was one of the fundamental doctrines of Democritus of Abdera, and he called it by various names, as *εὐέστω, ἀταραξία, ἁρμονία, συμμετρία, ἀθαμβία, ἀθαυμαστία.* But before him Pythagoras had held the same notion, and Heraclitus about the same time, and the same doctrine was held in some form by nearly every school of Greek philosophy as the foundation of morals and of happiness. In the theory of the sensual Aristippus it was an essential part (Epp. i. 1. 18 n.). Epicurus and Zeno equally found it necessary to their views of the chief good, as we find from the sayings attributed to them by Diogenes Laertius and other writers, and might infer from the nature of their several systems. It is this self-control that Horace says is the only means of making a man happy and keeping him so. 'Nil admirari' can only be said to be necessary to this rule when admiration amounts to a stupid wonder, excessive fear, excitement, or other effects by which the judgment is misled and the passions roused injuriously. Horace had too much sense to recommend a stupid apathy, or that affectation of self-possession which is not uncommon. [Ritter observes that Aristotle's, *θαυμάζειν*, Met. i. 2, is a different thing, for it is the beginning of philosophizing.] As to 'prope' see S. ii. 3. 32 n.

4. *sunt qui formidine nulla*] 'Formido' is equivalent to *δεισιδαιμονία*, a superstitious dread of the influence of the heavenly bodies. The best MSS., and most of them, have 'spectent.' A few quoted by Fea (who adopts the indicative) have 'spectant,' which some other editors prefer. I think Horace is referring generally to men of philosophical mind rather than to any particular sect or individuals, and therefore that the subjunctive is wanted. (See C. i. 1. 3 n.)

6. *Arabas ditantis et Indos*] C. iii. 24. 1:

"Intactis opulentior
Thesauris Arabum et divitis Indiae."

The treasures of the sea brought from the East were chiefly pearls and coral.

7. *Ludicra quid, plausus*] This refers perhaps to the exhibition of gladiatorial and other shows, by which the favour of the people and such rewards as they could bestow were sought. As to the singular 'Quiritis' see C. ii. 7. 3.

9. *fere*] This is used much as 'prope' is above. Horace says that fear and desire are much on a par, both indicating the want of that equanimity which he commends. 'Miratur' expresses the astonishment of fear as well as of admiration, and so does 'stupet' frequently, and 'exterret' applies like *ἐκπλήσσειν* to either state of mind. 'Torpet' does the same. (S. ii. 7. 95.)

15. *Insani sapiens*] Whether ironically or carried away by an unusual fit of enthusiasm, Horace maintains that a man may seek virtue itself 'ultra quam satis est.' What he means, or should mean, is,

Quidquid sub terra est in apr
Defodiet condetque nitentia.
Porticus Agrippae et via te c

that excitement is to be avoided in the pur suit of the chief good as well of subordinat goods. But, by saying that virtue itsel may be admired inordinately, he is able t introduce with more contemptuous forc the vulgar objects of admiration that follow respecting which see C. iv. 8. 2; S. i. 4 28; ii. 3. 118; and other places in th Satires.

[17. *I nunc*] Comp. Epp. ii. 2. 76.– 'argentum' &c.: plate, bronzes, and work of art (C. iv. 8. 5). Comp. Juv. S. i. 76.]

[20. *Navus*] The best MSS.: but some MSS. have 'gnavus,' the genuine and com plete form. Cicero says (Orat. c. 47) that 'noti,' 'navi' 'nari' were used, though 'ignoti,' 'ignavi,' 'ignari' were written.]

21. *dotalibus emetat agris*] This is equivalent to 'metat ex agris dotalibus,' as in S. ii. 2. 105 he says 'emetiris acervo.' 'Emeto' is not used elsewhere. Though the name Mutus occurs in inscriptions, it is perhaps used here by way of opposition to the eloquent man who by his own exertions was running an unequal race with the other man's luck. According to most modern commentators 'indignum' is used absolutely as an exclamation, and 'quod sit pejoribus ortus' explains why it was a shame. Mutus had been made rich by a fortunate marriage, and it was a shame that the orator should be obliged to look up to him as he must because he was rich. I take 'indignum quod sit' together, as Torrentius does in his notes, though he edits 'Mucius indignum,' which is the reading

[redacted]

Ire tamen restat Numa quo devenit et Ancus.
Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi. Vis recte vivere: quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas et
Lucum ligna: cave ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur, totidem altera, porro et
Tertia succedant et quae pars quadrat acervum.

as far as Capua had country houses belonging to wealthy Romans. Their equipages therefore would frequently be seen on the Via Appia. 'Numa quo devenit et Ancus' is a proverbial way of speaking. See C. iv. 7. 15 n.

28. *Si latus aut renes*] The connexion will be seen in the Argument. On 'fortis' again, see C. S. 58 n.: and S. ii. 3. 163. 'Hoc age' means 'set about this;' that is, the pursuit of virtue. S. ii. 3. 152.

31. *Virtutem verba putas*] Comp. "Aut virtus nomen inane est," &c. (Epp. 17. 41.) 'Putas' is more in Horace's way than 'putes,' which Bentley thinks "mollius et verecundius," and adopts from some MSS., among others the Blandinian. The MSS. and editions are divided between 'et' and 'ut.' 'Lucus' is usually a grove dedicated to some divinity, and Horace means perhaps that the man had no regard for what others held sacred, but counted a consecrated grove no better than any other wood. So Orelli at least takes it. I do not feel sure that such is Horace's meaning. 'Lucus' was sometimes used indifferently for any wood, and Horace may mean 'if you think virtue consists only of words as a grove does of trees;' in which case 'ut' would be better than 'et,' though 'et' would do. ['Virtutem—putas' is an hypothetical clause: 'if you think that virtue is only words.' So is 'vis recte vivere.']

32. *cave ne portus occupet alter*] As to 'occupo' see C. ii. 12. 28 n. Horace says, "if you think lightly of virtue as the means of happiness, be active and make money: see no one gets into harbour before you to carry off the business before you arrive." He supposes him to be a 'negotiator' (S. i. 7, Int.). The business of 'negotiatores' was chiefly banking and money-lending, but they also engaged in mercantile transactions, the difference between them and 'mercatores' being that the latter travelled with their own wares, while the 'negotiatores' did business in a general way. Cibyra Major (Horzoom) was situated on a branch (now called Horzoom Tchy) of the Indus, on the north-west borders of Lycia (Spratt's Lycia, vol. i. p. 256). It was called 'major' to distinguish it from a smaller town on the coast of Pamphylia. Twenty-five towns belonged to the conventus of Cibyra. Bithynia, after it became a Roman province, included a great part of Pontus, and so comprised nearly the whole sea-coast of Asia Minor on the Euxine. The trade therefore must have been very great, since the Halys alone must have brought down vast quantities of merchandise, and there were other navigable rivers, as the Lycus, Iris, Parthenius, Sangarius, communicating with the interior. It had also convenient harbours on the Propontis, and was only separated from Europe by the narrow Thracian Bosporus. The mountains produced valuable minerals and precious stones and marbles of different kinds. The names Thyni and Bithyni originally represented two different peoples of Thrace who migrated into this part of Asia and displaced the native tribes. They remained distinct for some time, but at this time the distinction was not observed; therefore Horace speaks of 'Thyna merx' (C. iii. 7. 3), where he means generally Bithynian. 'Negotia' is commonly used for the business transactions of a 'negotiator,' as Cicero, in his letter introducing Manlius Sosis to Acilius, proconsul of Sicily (ad Fam. xiii. 30), says, "habet negotia vetera in Sicilia sua." He had debts to get in, and accounts of old standing to settle.

34. *Mille talenta rotundentur*] On 'talenta' see S. ii. 7. 89 n. 'Rotundare' is not used in this sense elsewhere. Petronius uses 'corrotundare,' and the meaning is the same as ours when we talk of a round number: it is a complete number, leaving out fractions. 'Porro' means 'farther.' 'Quadrat acervum,' 'makes the fourth side of the square,' as it were.

fied and made a royal lady, and Juvena apostrophizes her thus :—

"—— funesta Pecunia, templo
Nondum habitas, nullas nummorum erexi
mus aras" (i. 113).

Arnobius, writing with the zeal of a catechumen, says: "Quis ad extremum dean Pecuniam esse credat? quam velut maximum numen vestrae indicant literae donan annulos aureos, loca in ludis atque in spectaculis prima, amplitudinem magistratus," &c. (contra Gentes, lib. 4, p. 125.) Augustin (de Civitate Dei, iv. 21, and elsewhere) speaks of Pecunia as a goddes worshipped by the Romans; but there i no foundation for this as a literal fact. Mammon was not more worshipped a Rome than it is among ourselves. Horace here repeats in effect what he said in S. ii. 3. 94:—

"—— omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent."

'Suadela' is another form of Suada, who represented the Greek divinity Πειθώ, Persuasion. The name, Cicero tells us, was latinized by Ennius (Brut. 15). Πειθώ was usually associated with Ἀφροδίτη, and their statues stood together at Athens, where Horace may have seen them. I cannot find that Suada had any temple or separate worship at Rome. She was supposed to assist Venus in presiding at marriages, and she, the Graces, and Mercury were the acknowledged companions of that goddess. Therefore Horace associates them here. Cicero tells us that Ennius called the eloquent M. Cethegus "Suadae medullam" (Cat. Mai. c. 14), the marrow of persua-

[redacted]

Si posset centum scenae praebere rogatus,
"Qui possum tot?" ait; "tamen et quaeram et quot habebo
Mittam:" post paulo scribit sibi millia quinque
Esse domi chlamydum; partem vel tolleret omnes.
Exilis domus est ubi non et multa supersunt
Et dominum fallunt et prosunt furibus. Ergo,
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia praestat,
Mercemur servum qui dictet nomina, laevum

Plutarch says, were among the most noble. From his extravagant works, by which he levelled hills and checked the waters of the sea, he was called by his contemporaries 'Xerxes togatus.' Plutarch relates (c. 39) this anecdote, only giving a smaller number of purple cloaks, which Horace puts at fifty times the number applied for, and Plutarch, perhaps with more truth, if there is any truth in the story, only doubles. The story as Plutarch tells it is, that a praetor who wished to get up a public spectacle on an ambitious scale, (φιλοτιμουμένου περὶ θέας) applied to Lucullus to lend him some purple cloaks for a chorus. Lucullus said he would inquire, and if he had any he would let him have them. The next day he asked him how many he wanted, and when the 'praetor' said a hundred, Lucullus bade him take twice that number. Plutarch refers to Horace's mention of the story, and seems to think his comment upon it, that a man to be rich ought to know only a small part of his possessions, is meant seriously. He gives that as Horace's opinion, whereas it is plain he is only speaking ironically.

The 'chlamys' was an upper garment worn by the Greeks, a light sort of shawl thrown loosely over the body in a variety of ways, of which a specimen is seen in the Belvedere Apollo. The Romans did not wear it till the time of the empire, and it was never more than an occasional garment at Rome. Lucullus it seems had brought with him a large number of a costly kind from Asia, where they were worn in the Greek cities. What the representation may have been for which the praetor wanted these 'chlamydes' is not certain, but Greek characters must have been introduced.

[45. *Exilis*] See C. i. 4. 17.]

50. *Mercemur servum*] There was a class of slaves called 'nomenclatores' or 'fartores' (crammers), ὀνοματολόγοι, whose office it was to accompany their master when walking, or attend him at home at the hour of 'salutatio' (when, if he was a person of consequence, people of all sorts came to pay him their respects), and to remind him of the names and circumstances of his visitors, and any thing else that it might be necessary for the master to remember. If he was aiming at any office, it was necessary to be polite to the citizens of all classes, and his 'nomenclator,' if he were clever, would be of good service to him in this matter. Horace's advice to the man who thinks happiness depends on such things as show and popularity ('species et gratia'), is, that he should buy a clever 'nomenclator' to go with him through the streets, and nudge him whenever he came to any one of influence and remind him to shake hands and say something civil to him, calling him affectionately 'my brother,' 'my father,' according to his age. This shows us that canvassing and elections still continued. [Krüger observes that Horace's picture refers to the time of the Republic, which may be true, though canvassing and elections were not quite at an end yet. Sueton. Octavian. c. 56. Tacit. Ann. i. 15.] 'Nomenclatores' were also employed to explain to the guests the names and qualities of the dishes, and parasites sometimes took this office upon themselves (S. ii. 8). In Pliny's time the number of slaves in a household was such that it was necessary to keep a 'nomenclator' to tell the master their names and offices (xxxiii. 1): "Hoc profecere mancipiorum legiones, et in domo turba externa, ac servorum quoque causa nomenclator adhibendus." Women also had servants of this class, as we read in Suetonius of a woman's slave, 'nomenclator,' having formed a design on Augustus (Aug. c. 19). Women had their throng of courtiers as the men had.

— *Laevum qui fodicet latus*] As to

many MSS., including all the Parisian a[...] the old editions, have 'saevum' or 's[...] vum,' which some persons defend in t[...] sense of 'durum,' and support it by t[...] word 'cogat,' as if the candidate were r[...] luctant. But the man who should pla[...] his chief happiness in the attainment [...] public posts would not hesitate much abo[...] shaking hands with any one. [Ritter h[...] 'servum.'] 'Cogat' merely expresses t[...] energy of the 'nomenclator.' All the o[...] editions, all Lambinus' MSS., and ma[...] others, have 'fodiat' [or perhaps 'fodiet' [...] Torrentius has that reading, but quot[...] 'fodicet' from three MSS., in one of whic[...] there was this note: "fodicare est levit[...] ac superficie tenus fodere," which is co[...] trary to the meaning in Cicero (Tusc. ii[...] 16), and Plautus, Bacch. i. 1. 30 (quoted b[...] Forcellini), and Cas. ii. 6. 9, "Stimulu[...] ego nunc sum tibi: Fodico corculum," i[...] all of which places it expresses a deep im[...] pression on the mind. Here it means [...] hearty thrust corresponding to 'cogat.'

51. *trans pondera dextram porrigere* [...] Orelli understands 'pondera' to mean th[...] weights standing in front of a shop, so tha[...] the man when he came to the shop of an[...] one who could command votes must stretc[...] his hand over them to greet the shop[...] keeper. Acron interprets 'pondera' b[...] "lapides qui porriguntur per vias, vel qu[...] per latera (the sides of the road) exposit[...] altiores sunt;" following whom some inter[...] preters understand the man to hold out hi[...] hand to help the other over an obstruction[...] It is rather to shake hands with him[...] Obstructions were common in the nar[...] row streets of Rome, such as Horace de[...] scribes Epp. ii. 2. 72 sqq., and Juvenal (iii. 245):—

"—— Ferit hic cubito, ferit asser[...]

[redacted]

Quo ducit gula; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret
Emptum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera

;ht but purchased. It has been sug-ed to me that 'lucet eamus' may mean, is clear we should go.' I have never with that interpretation, but I leave ›r the reader to consider.

3. *plagas, venabula*] As to 'plagae,' C. i. 1. 28 n. They were too large to :arried by men, and were carried on es (Epp. 18. 46). They were sometimes :normous extent (Epod. ii. 32.) A lern writer (Swinburne, The Two Sici- i. 163) writes that Alphonso I. en-ed eighteen miles of the country near gia in Puglia (Apulia) with toils, and : so many stags, that besides what was :n away by the hunters, he sent 400 1 to be salted for the use of the garri- › of Trani and Barletta. These toils e 'plagae.' The 'venabulum' was a ; hunting spear, such as hog-hunters in India, with a barbed point. Such a is carried by one of the centaurs in picture of the lion and centaurs found the tragic poet's house at Pompeii. gil (Aen. iv. 131), describing the hunt-party of Aeneas and Dido, says,—

etia rara, plagae, lato venabula ferro,
assylique ruunt equites et odora canum
vis."

:he picture of Leda and Tyndareus in same house, the latter holds two 'vena-›;' and in the picture of Meleager in Museo Borbonico, recovered from Pom-, he is holding two of the same sort of ›rs upright in his left hand, while at his lies a huge boar's head. They were l, not for throwing, but thrusting; and ›ursuit the rider would get ahead of the ›t, and thrust the spear into his left k as he passed.

9. *Differtum transire forum populum-*] Because 'differtum' (Sat. i. 5. 4) › not suit 'populum,' and because pulo' occurs in the next verse, Bentley put in 'campumque' for 'populumque' of his own head. There is no difficulty he text, which is that of all the MSS. editor who could not only suggest an ration, but take it into the text with fidence, rejecting the reading of all S. and previous editions, with "abeat in malam rem inficeta lectio 'populum-que,'" is not to be argued with. Obbarius says "contra Bentleium egometipse pluribus disputavi in ed. Schmidii, p. 159," to which I refer the reader.

61. *Crudi tumidique lavemur*] It would seem that some gluttons, with the idea of renewing their appetite, went to bathe immediately after dinner as well as (which was the general practice) immediately before. It can hardly be supposed that under any circumstances such a process, which was opposed to digestion and sometimes fatal, could have promoted an appetite. Persius (iii. 98) says "Turgidus hic epulis atque albo ventre lavatur," and then describes the man carried from table in a fit of apoplexy. Juvenal (i. 142):—

"Poena tamen praesens quum tu deponis amictus
Turgidus, et crudum pavonem in balnea portas.
Hinc subitae mortes atque intestata senectus."

62. *Caerite cera digni*] Caere (Cervetri) was a very ancient town of Etruria, about twenty-seven miles north of Rome. It was called by the Greeks Ἀγύλλα. About A.U.C. 400, the people of Tarquinii having taken up arms against the Romans, the Caerites were accused of aiding them, and were threatened with punishment, but having asked pardon they obtained it at the expense of half their territory. They were also granted the Roman citizenship without the 'suffragium' or right of voting for magistrates. It is disputed whether this was given them on the occasion last mentioned, in which case it would appear more as a punishment than a reward; or on the retirement of the Gauls before the destruction of Rome, on which occasion they rendered important service. Gellius says it was at this latter time (xvi. 13), and he says they were the first that received the franchise in this form "sine suffragii jure." Porphyrion says distinctly this limited franchise was laid upon them as a disgrace, "victis Caeritibus Romani in percutiendo foedere non dederunt suffragii ferendi jus, quod ignominiosum

nunquam leges ederent nec leges ha
quod multum ignominiosum fuit." (
Cruq. says they had the full 'c
given them after the Gallic invasio
after they had forfeited it, the Rom
stored it without the 'jus suffragii,'
however would be no great loss if th
the 'commercium' and 'connu
'Caeritum cerae,' or 'tabulae,' would
properly a register of the inhabita
Caere, who would of course be regi
when they came into the above relat
Rome. But it seems probable that a
time the name had a conventional r
ing, and applied to the registers
those who were in the position of 'ae
that is, of the citizens of such tow
had not the perfect franchise, and of
citizens who had for any cause bee
graded from their tribes (see Nie
Rom. Hist. ii. 67; iii. 85). "Ta
Caerites appellatae in quas censores r
jubebant quos notae causa suffragiis p
bant" (Gell. ubi sup.). Asconius (in
Divinat. p. 103, ed. Orelli, where the
a few variations from the text of Asco
as it is printed here) has the follo
note:—"Regendis moribus civitatis
sores quinto quoque anno creari soleb
Hi prorsus cives sic notabant: ut
senator esset ejiceretur senatu; qui e
Romanus equum publicum perderet;
plebeius in Caeritum tabulas referr
et aerarius fieret, ac per hoc non esse
albo centuriae suae, sed ad hoc esset
tantum, ut pro capite suo tributi no
aera penderet." Thus Horace means
they who took such a low view of life
not worthy of being Roman citizens, b
more on an equality with the crew of U
ses, whom Circe turned to swine (Ep
23, n.), and who slew and eat the

[redacted]

EPISTLE VII.

On some occasion Horace having gone into the country for change of air on account his health, at the beginning of August, was tempted to stay away the whole month; l as he had promised Maecenas to return in a few days, he had perhaps received a ter from his friend reminding him of that promise, and begging him to come back. ecenas was a valetudinarian, and had probably some of the querulous selfishness it usually attends on that condition. We may infer as much from that ode (ii. 17), ich begins "Cur me querelis exanimas tuis?" and he very likely felt the want of race's society at this time. We can only gather the tone of his letter or message m the character of Horace's reply. He says he has no mind to risk a return of his kness by going back during the autumn to Rome; indeed that he meant to be ent at some warm place on the coast through the winter; that he was no longer young and cheerful as he had been; that he was sure Maecenas' liberality was towed upon him in a generous spirit, and that he did not mean to compromise his ependence; for if he could suppose such was the case, he would give up every ng he had ever received rather than forfeit his liberty. He illustrates his position two stories,—one that of the fox who got into a vessel of corn and grew so fat re that he could not get out again (which Horace was determined to prove was not case), and the other a splenetic trick played by L. Philippus upon a worthy man om he seduced into leaving his home and vocation and settling on a farm in the intry, the result of which unnatural change was the total destruction of his peace l independence. To this too Horace means to say he will never let himself be ught.

There is nothing disrespectful or angry in the Epistle, though it might appear from are outline like the above, or from a superficial reading, that there was. It was itten after many years of intimacy, and shows pretty clearly the influence Horace l acquired with his patron; for though Horace was not perhaps of a servile disition, as servility was then reckoned, he would not have assumed this tone if he l not been sure Maecenas would not take offence at it.

There is no evidence to prove when this Epistle was written. It is generally attried to the same year as Epp. 15, when Horace was meditating a winter residence on coast. But the date of that Epistle is also quite uncertain, and Horace in all proility passed most of his winters elsewhere than at Rome.

ARGUMENT.

romised to be back in a few days, and now I have been a whole month away. But ou let me go because I was sick, and now you will excuse me, I know, if I am fraid of this fatal season. And when the snow shall show itself on the fields f Alba, I shall go to the sea coast and take care of myself, with my books, and eturn, dear friend, with your permission, with the return of the swallow. Yours was not the liberality of the unmannerly Calabrian, who pressed his pears upon his guest, and when he still politely declined, concluded with "as you please: if you do not eat them the pigs will." The spendthrift gives away what he does not care or,—a generosity that does but breed ingratitude. The good man gives to those who deserve, but he knows the value of what he gives. I then will try and be

cheerfully restore all you have gi
offered him horses: "Ithaca ha
are more suitable for thine own k
man: I love not the splendours c
Tarentum.

When Philippus, that stout orator,
out of spirits, he saw one sitting
said he to his slave, 'go and fin
proves to be one Mena, a crier, of
as an active, sensible man, well c
all this from himself: invite him
ears: however he begs to be exc
saw the man at an auction and r
dinner went off agreeably, and w
blished guest. One holiday he v
delighted with all he saw. Phili
the man to buy himself a piece
soon turned into a farmer, talked c
death. Then come losses: his sh
fail, his steers are worn out, till he
rides off to Philippus, and entreats
he has lost.

And so let every man do who has fou
him go back to his first estate; an
own standard.

QUINQUE dies tibi pollicitu
Sextilem totum mendax de
Si me vivere vis sanum rec
Quam mihi das aegro dabis
Maecenas, veniam, dum fic

1. *Quinque dies*] This is a con
tional phrase to express any short

[redacted]

Designatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quodsi bruma nives Albanis illinet agris,
Ad mare descendet vates tuus et sibi parcet
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
Non quo more piris vesci Calaber jubet hospes
Tu me fecisti locupletem. "Vescere sodes."
"Jam satis est." "At tu quantum vis tolle." "Benigne."

XII. Tables, says, "Reliqua in more sunt; funus ut indicatur, si quid ludorum; dominusque funeris utatur accenso aut lictoribus." The 'dominus funeris' here was the 'designator,' which name belonged also to the person who put people of rank in their places at the theatre. Plautus (Poenul. Prol. 18):—

"Neu lictor verbum aut virgae muttiant;
Neu designator praeter os obambulet;
Neu sessum ducat dum histrio in scena siet."

The form 'dissignator' occurs in inscriptions and some MSS., including nearly all the Parisian. [Ritter has 'dissignator.'] 'Designator' is that of all the editions. As to the verb 'designare' see Epp. 5. 16 n.

8. *Officiosaque sedulitas*] That is attending upon great people, and so forth. It does not seem as if the diminutive form 'opella' had any particular force. Horace uses diminutives when it suits the measure. [See Epp. i. 17. 21, 'officium facio.' 'Resignat,' 'unseals.' In v. 34, 'resigno' means 'I give up.']

10. *Quodsi bruma nives Albanis*] 'Si' is used with reference to a future event, even if it be not hypothetical, when any action depends upon that event, as (S. ii. 3. 9),

"—— multa et praeclara minantis
Si vacuum tepido cepisset villula tecto,"

and elsewhere; so that it becomes nearly equivalent to 'cum.' As soon as the snow shall lie on the Alban hills he will go down to the sea, where it was milder than at his own place or at home. 'Contractus' expresses the attitude of a man sitting head and knees together, wrapped up by the fire to keep himself warm. [This interpretation is not universally accepted. Krüger suggests that 'contractus' means 'in my retirement.'] The west wind set in about the second week in February. [Ritter concludes from v. 10 that Horace wrote this epistle in a villa near to the Alban hills, and at Praeneste, as he assumes, because on one occasion he was there (Epp. i. 1. 2). He also assumes that the epistle to Lollius and this epistle were written in the same year, A.U.C. 733. The reader will easily see that Ritter's conclusions are not certain.]

14. *Calaber jubet hospes*] The man is made a Calabrian only to give the story more point, not I think as Orelli says because the Calabrians were "politioris vitae ignari." The question is not one of refined manners, but of genuine or false hospitality; and the former does not belong exclusively to conventional refinement, which is rather apt to corrupt it. The guest is polite enough, and he is a Calabrian too.

16. *Benigne*] This is a polite way of declining the offer. "You are very good," the refusal being expressed in action (see v. 62). It might mean acceptance, just as the French say 'merci,' meaning 'yes' or 'no,' according to circumstances. In Shakspeare's Merry Wives of Windsor (Act i. Sc. 1), Anne Page says to Slender, "Will 't please your worship to come in, Sir?" And he answers, bashfully, "I thank you forsooth, heartily; I am very well."—*Anne.* "I may not go in without your worship: they will not sit till you come."—*Slender.* "I' faith I'll eat nothing: I thank you as much as though I did" ("Tam teneor dono, quam si dimittar onustus"). A similar scene occurs between the maid servant and Xanthias in Aristophanes (Ran. 503 sqq.), when, to her earnest invitation to come in and eat of her dainties, he answers sheepishly,

n invisa feres pueris munuscula parvis."
n teneor dono quam si dimittar onustus."
libet; haec porcis hodie comedenda relinques."
igus et stultus donat quae spernit et odit;
seges ingratos tulit et feret omnibus annis.
bonus et sapiens dignis ait esse paratus,
tamen ignorat quid distent aera lupinis:
num praestabo me etiam pro laude merentis.
dsi me noles usquam discedere, reddes
e latus, nigros angusta fronte capillos,
les dulce loqui, reddes ridere decorum et
r vina fugam Cinarae maerere protervae.
e per angustam tenuis vulpecula rimam
serat in cumeram frumenti, pastaque rursus
oras pleno tendebat corpore frustra;
mustela procul, "Si vis," ait, "effugere istinc,

, ἐπαινῶ—πάνυ καλῶς. (See Cicero ii. 3. 85. Long's note.)
gnis ait esse paratus] Several of this sort of attraction are Key's L. G. 1060. Orelli has more on this place. See also

stance, illustrating the natur finitive as a neuter substan above (S. ii. 7. 43), "Aufe terrere." See Key's L. G. the Greek language this is s the case that the article may

Macra cavum repetes artum quem macra subisti."
Hac ego si compellor imagine cuncta resigno;
Nec somnum plebis laudo satur altilium, nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti, rexque paterque
Audisti coram, nec verbo parcius absens:
Inspice si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixei:
"Non est aptus equis Ithace locus, ut neque planis
Porrectus spatiis nec multae prodigus herbae;
Atride, magis apta tibi tua dona relinquam."
Parvum parva decent; mihi jam non regia Roma,
Sed vacuum Tibur placet aut imbelle Tarentum.
Strenuus et fortis causisque Philippus agendis

34. *Hac ego si compellor*] As to 'compellor,' see S. ii. 3. 297, [and 'resigno,' v. 9, and C. iii. 29. 54 n.] Horace says if he is taunted with this illustration he is willing to resign every thing; by which he means, if he is compared to the fox who had got into a store and had become so fat he could not get out again; in other words, if it was supposed that he had become lazy and self-indulgent, and that he could not assert his own liberty till he should cast off the bounties of his patron, he was willing to give them up; for he loved the peace that waits upon poverty, not as those do who commend it at rich tables spread with dainties, but as one who would not exchange his ease and liberty for the wealth of Arabia (compare C. iii. 1. 21; iii. 24. 1. Epp. i. 6. 6). 'Altiles' were fattened poultry and other birds, for which service there were particular persons employed ('fartores,' σιτευταί).

37. *rexque paterque audisti coram*] 'Rex,' which is generally used in a bad sense (C. i. 4. 14 n.), is here used in a good. As to 'audisti,' see S. ii. 6. 20 n. 'Verecundum' means 'reverential,' or ['respectful']. It expresses that feeling which Cicero says is the greatest ornament of friendship, "Nam maximum ornamentum amicitiae tollit qui ex ea tollit verecundiam" (Lael. c. 22). Horace says that Maecenas had always found him full of affectionate respect and gratitude, and what he was in his presence he was no less in his absence; but he must not think so ill of him as to suppose he only behaved so because he wished to keep his bounty; or if he thought so, let him see how willingly he could resign it, as readily as Telemachus declined the horses of Menelaus (Odyss. iv. 601):—

ἐν δ' Ἰθάκῃ οὔτ' ἂρ δρόμοι εὐρέες οὔτε τι λειμών·
αἰγίβοτος, καὶ μᾶλλον ἐπήρατος ἱπποβότοιο.

45. *vacuum Tibur*] 'Vacuum' is 'otiosum,' 'idle,' as in Epp. ii. 2. 81, "vacuas Athenas," [and in v. 50 of this epistle.] In the life of Horace attributed to Suetonius, it is said that he had a house at Tibur, and that it was shown as his house at the time that memoir was written. That he was much at Tibur is certain; that he had a house of his own there I do not believe, for he never even alludes incidentally to such a possession. Those who wish to know all that has been said on each side can read an Excursus of Obbarius on v. 12 of the next Epistle. As to 'imbelle Tarentum,' see S. ii. 4. 34 n.

46. *Philippus*] L. Marcius Philippus was consul A.U.C. 663, and censor A.U.C. 668. He was an energetic supporter of the popular cause, a friend of Cn. Pompeius and a powerful orator. Cicero describes him as "hominem imprimis disertum atque eruditum, qui ita solet ad dicendum surgere, ut quod primum verbum habiturus sit nesciat: et ait idem quum brachium concalefecerit tum se solere pugnare" (De Orat. ii. 78. See also iii. 1 for his vigorous language towards the senate): "Duobus igitur summis Crasso et Antonio L. Philippus proxime accedebat, sed longo intervallo tamen proximus" (Brut. 47). Cicero therefore

us ab officiis octavam circiter horam
redit, atque Foro nimium distare Carinas
grandis natu queritur, conspexit, ut aiunt,
asum quendam vacua tonsoris in umbra
ello proprios purgantem leniter ungues.
metri,"—puer hic non laeve jussa Philippi
piebat—"abi, quaere et refer, unde domo, quis,
s fortunae, quo sit patre quove patrono."
edit et narrat, Volteium nomine Menam,

ank him among the first orators, there was much to admire in speech was free, his wit abun- was inventive, and perspicuous, r in repartee; and elsewhere he "suavis orator, gravis, facetus")).

taram circiter horam] This is description of the distribution man's day:—The first and second ere given to the 'salutatio,' or of clients and visitors. At the r the courts opened and business for three hours. The sixth hour n up to rest (and the 'pran- the seventh to winding up busi-

whose easy enjoyment of life strong impression upon him. him jealous, and he resolved to independence if he could.

50. *Adrasum quendam*] The M editions vary between 'adrasu 'abrasum.' ['Adrasum' mean shaved;' not, 'with his hair short,' as Ritter supposes, that not be necessary to come often his money.] The man had ju shaved and was paring and clea nails leisurely ('proprios purgan gues'); he did not employ the b this operation, as people were in of doing. The shop was empt

Praeconem, tenui censu, sine crimine, notum
Et properare loco et cessare et quaerere et uti,
Gaudentem parvisque sodalibus et lare certo
Et ludis et post decisa negotia Campo.
"Scitari libet ex ipso quodcunque refers; dic
Ad coenam veniat." Non sane credere Mena,
Mirari secum tacitus. Quid multa? "Benigne,"
Respondet. "Neget ille mihi?" "Negat improbus et te
Negligit aut horret." Volteium mane Philippus
Vilia vendentem tunicato scruta popello

Menodorus (Epod. iv. Int.), as Demas to Demetrius, Lucas to Lucanus, Silas to Silvanus, Artemas to Artemius, &c. [Ritter affirms, and Krüger, but not so positively, that the slave gets his information, not from Mena, but from the barber; and they think that the words 'scitari ex ipso' confirm this interpretation. But these words are consistent with the supposition that the slave put the questions to Mena. Ritter, by placing the man under the tree and the barber of course in the shop, prepares the way for his explanation, which, if Mena were in the shop, would hardly be possible.]

56. *sine crimine, notum et*] Orelli and others take 'notum' absolutely for a man well known, quoting Caesar (B. C. ii. 19): "non civis Romanus paulo notior quin ad diem conveniret;" and Epp. i. 6. 25: "Cum bene notum Porticus Agrippae et via te conspexerit Appi." Lambinus and many after him take 'notum' with 'sine crimine.' I think it belongs to the verbs that follow [and so Ritter and Krüger correctly understand 'notum,'] which nearly all the editors suppose to depend on 'gaudentem.' The description of Mena is that he is a crier of small means, of unblemished character, well known as a person who could be active or quiet as the occasion (loco) required, and who enjoyed what he got; one who made himself happy in the company of humble people, in the possession of a house of his own, at the theatres and Circus, and with the amusements of the Campus Martius. 'Et quaerere et uti,' 'to get and to enjoy,' expresses the reverse of him who is 'nescius uti Compositis' (S. ii. 3. 109). 'Lare certo' is opposed to a lodging, 'coenaculum' (Epp. i. 1. 91 n.). It appears (v. 65) that he transacted business as a seller; probably he had some second-hand things of his own to dispose of. But the 'praeco' was not usually the person who managed an 'auctio,' which was presided over by an 'argentarius,' and he employed a 'praeco.' See S. i. 6. 86 n. Bentley's reading, 'sine crimine natum,' which he has adopted on the slenderest authority, and explains "certo patre, honestis parentibus," cannot without straining bear the sense he gives it. He also reads 'Lare curto' from two MSS. of Cruquius, comparing "parvo sub lare" (C. iii. 29. 14), "modicis penatibus" (Tac. Ann. ii. 84). But supposing that Horace would have used 'curto' where he could have said 'parvo,' the expression would only be a repetition of 'tenui censu' above, and 'certo lare' is a common phrase, as Bentley himself has shown, as in Virgil (Georg. iv. 155), "Et patriam solae et certos novere penates:" and (Aen. vi. 673) "Nulli certa domus; lucis habitamus opacis." Compare Epp. i. 15. 28: "Scurra vagus non qui certum praesepe teneret."

61. *Non sane credere Mena*] 'Sane' is not commonly used in negative sentences. It is an adverb of emphasis. As to 'benigne' see above, v. 16, and on the subjunctive 'neget' compare S. ii. 6. 31. "What, he deny me?"

65. *tunicato scruta popello*] Suetonius tells us that Augustus took pains to restore the old habits of propriety in dress which had become neglected: "ac visa quondam pro contione pullatorum turba indignabundus et clamitans: 'En,' ait, 'Romanos rerum dominos gentemque togatam!' Negotium aedilibus dedit ne quem posthac paterentur in Foro Circove nisi positis lacernis togatum consistere" (c. 40). To be without the toga in the streets therefore was the practice of the lowest sort of people, which is expressed by the diminutive 'popello.' This word is used only here and by Persius (iv. 15). On 'scruta,' which signifies small wares, Comm. Cruq.

[redacted]

Dum septem dona sestertia, mutua septem
Promittit, persuadet uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra
Quam satis est morer, ex nitido fit rusticus atque
Sulcos et vineta crepat mera; praeparat ulmos,
Immoritur studiis et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,
Spem mentita seges, bos est enectus arando,
Offensus damnis media de nocte caballum
Arripit iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus,
"Durus," ait, "Voltei, nimis attentusque videris
Esse mihi." "Pol me miserum, patrone, vocares,
Si velles," inquit, "verum mihi ponere nomen!
Quod te per Genium dextramque deosque Penates

84. *vineta crepat mera*] So Cicero says (ad Att. ix. 11), "Meras proscriptiones, meros Sullas;" (ix. 18. 8) "Dollabella suis literis merum bellum loquitur;" (iv. 7) "Chaerippus mera monstra nuntiarat." [C. 1. 18. 5, 'crepat.' S. ii. 3. 33.]

87. *Spem mentita seges*] See C. iii. 1. 30, n.

91. *Durus — attentusque*] Philippus means that he appears to be too hard-working and anxious about his affairs. Compare S. ii. 6. 82: "Asper et attentus quaesitis;" and Epp. i. 16. 70: "sine pascat durus aretque."

92. *Pol me miserum*] Gellius (xi. 6) says, respecting oaths of this sort, that women never swore by Hercules, nor men by Castor; but both men and women would swear by the temple of Pollux, 'Aedepol,' and this, he says, on the authority of Varro, was only adopted by men in later times, whereas it had always been used by women, who got it from the Eleusinian mysteries.

94. *Quod te per Genium*] See Epp. ii. 1. 144. This use of the relative 'quod' in entreaties is common, as in Virgil (Aen. vi. 363):

"Quod te per coeli jucundum lumen et auras,
Per genitorem oro, per spes surgentis Iuli;"

And Terence (Andr. 1. 5. 54): "Quod te ego per dextram hanc oro et per genium tuum." [The meaning of the relative 'quod' appears by observing that the antecedent is 'vitae me redde priori.'] It was customary for slaves to pray to their masters by their genius. So in Propertius (iv. 8. 68):

"Lygdamus ad plutei fulcra sinistra latens
Exuitur, geniumque meum prostratus adorat."

The Romans believed that every man had a genius, though their notions on the subject seem to have been very confused. According to the name (which involves the same element as γέν-εσις, γί-γνομαι) it should be the attendant on a man's birth, as it was believed to be the inseparable companion of his life. It represented his spiritual identity, and the character of the genius was the character of the man. Varro, quoted by Augustinus (de Civ. Dei, vii. 13), describes the genius as "Deus qui praepositus est ac vim habet omnium rerum gignendarum;" and again he says "Genium uniuscujusque animum rationalem et ideo esse singulos singulorum." This explains Epp. ii. 2. 183 sqq.:

"Cur alter fratrum, &c.—
Scit genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum
Quodque caput, vultu mutabilis, albus et ater."

Hence we understand why the marriage-bed was sacred to the genius (Epp. i. 1. 87 n.). Hence Horace speaks of "genium memorem brevis aevi" (Epp. ii. 1. 143); and offerings of wine and flowers, and such like were said to be presented to the genius

17. 14). Women had their genii, bu
were named Junones; "Quamobrem
jor caelitum populus quam hor
intelligi potest: cum singuli quoq
semetipsis totidem deos faciunt, Ju
Geniosque adoptando sibi" (Plin. I
ii. 7). The representations of ger
medals correspond to attributes sup
or real of the persons they belon
There is a medal representing the g
of Nero with a 'patera' in one hand
a 'cornucopia' in the other, and an
kindled before him to show the pie
that tyrant and the blessings of his

EPI

A

Respecting the person to whom thi
of this book, Introduction, and note o
humour with himself when he wrote
bodily than mental weakness, irritabili
may use rather stronger language th
felt a good deal of what he says that h
to his friends which he cannot steadily
the character of Horace and his philos
time, in his Epistle to Maecenas (i. 1)
were written in an unkind spirit tow
counsel in the last verse does not imp
promoted to an important office migh
us, it was nothing at that time pro
enough perhaps to be the other's son.

[redacted]

Si quaeret quid agam, dic multa et pulchra minantem
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites oleamque momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis
Cur me funesto properent arcere veterno;
Quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
Post haec ut valeat, quo pacto rem gerat et se,
Ut placeat juveni percontare utque cohorti.
Si dicet, Recte, primum gaudere, subinde
Praeceptum auriculis hoc instillare memento:
Ut tu fortunam sic nos te, Celse, feremus.

33. 3), 'cohorti' (S. i. 7. 23). 'Suaviter' occurs in S. i. 9. 5. 'Multa et pulchra minantem' Comm. Cruq. explains rightly I think: "promittentem philosophica." It refers to his philosophical aspirations described in Epp. i. 1. Orelli refers it to his poetical studies chiefly.

6. *longinquis armentum aegrotet in agris*] The pastures of Apulia, Calabria, and Lucania, and those of the Po, have been referred to (C. iii, 16. 35; Epod. i. 27). The levying of a tax on flocks fed on the southern pastures, referred to in the latter of those notes, has been continued to modern times. At the town of Foggia in Puglia (Apulia), Swinburne says there is "a register office known by the name of 'Tribunale della dogana della mena delle pecore di Puglia' (the custom-house for the toll of the sheep that pass to and from Puglia). It is managed by a governor, auditor, and two advocates, and has the distribution of a fixed assessment upon all sheep that descend in autumn from the mountains of Abruzzo into the warm plains of Puglia, where they yean, and in May return to the high country." "This dogana is one of the richest mines of wealth belonging to the crown of Naples, and is capable of great increase. At present (1777) the net profit arising to the king from the letting of the pastures is about 40,000 ducats." 'Arvis' appears in some editions and MSS.; but 'arvum' is used for arable land.

9. *irascar—cur*] 'Cur,' that is, 'quare,' is followed by 'properent.' Comp. C. i. 33. 3.

10. *properent arcere veterno*] 'Arcere' occurs in this construction in A. P. 64. It is also used with an accusative of the thing and ablative of the person, with a preposition. Comp. 'Prohibere' in C. i. 27. 4. 'Veternus' is a lethargy, here applied to the mind, and his faithful physicians are the friends who would cheer and rouse him, though we may take the word 'medicis' literally and suppose he was under medical treatment.

14. *Ut placeat juveni*] Tiberius was now in his twenty-third year. But on 'juvenis,' see C. i. 2. 41.

[15. *subinde*] Here, as Krüger observes, 'subinde' is equivalent to 'deinde.']

EPISTLE IX.

A.U.C. 734.

Septimius, on whose behalf this Epistle is addressed to Tiberius, ...tion. The occasion was that journey into Armenia which has b... before (Ep. 3 and 7). It is a well-considered and careful producti... ...ve written more warmly for such an intimate friend if he could ha... ...; but the character of Tiberius did not admit of warmth, and h... ...ponded to any very earnest eulogy. Horace therefore satisfies ... ...aming his friend and excusing his own boldness in doing so. Epistle is noticed in an amusing article of the Spectator (No. ... of introductions and testimonials in general, of which this is ...s specimen, and a loose translation is there given.

...TIMIUS, Claudi, nimirum intelligit unus
...nti me facias; nam cum rogat et prece cogit
...icet ut tibi se laudare et tradere coner,
...num mente domoque legentis honesta Neronis,
...nere cum fungi propioris censet amici,

Sed timui mea ne finxisse minora putarer,
Dissimulator opis propriae, mihi commodus uni.
Sic ego majoris fugiens opprobria culpae
Frontis ad urbanae descendi praemia. Quodsi
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc et fortem crede bonumque.

11. *Frontis ad urbanae descendi praemia*] Forcellini interprets 'urbanae frontis' by 'oris duri, perfrictae frontis, cujusmodi sunt urbani prae rusticis;' and his English editor translates this passage: "I have put in for the prize of city assurance," which is not a very sensible translation. Orelli and others understand 'urbanae frontis' to mean impudence; and though there is no other place in which 'urbanus' has that meaning, it seems to bear it here, as we may infer from the next verse. 'Praemia' seems to be opposed to 'opprobria,' and 'descendere' is commonly used in connexion with the arena. Horace may mean (taking his metaphor from this source), that, to avoid the discredit of a greater fault, he has resolved to win the crown or prize of impudence, or something of that sort. But I am not sure what he means.

13. *Scribe tui gregis*] This construction with the genitive is more common in Greek. It occurs in C. iii. 13. 13. "Fies nobilium tu quoque fontium." As to 'fortem bonumque' see C. iv. 4. 29 n.

EPISTLE X.

This Epistle is addressed to Fuscus Aristius, whose name appears in C. i. 22; S. i. 9. 61; 10. 83. For such particulars as can be stated about him see the Introduction to the above Ode. It appears that his habits inclined him to a town life. He was making money in some way, and he was associated with all Horace's literary and other friends. Horace praises the freedom, the natural beauties, and the healthiness of the country, and shows that they are natural to men's tastes from the attempts they make to get trees in their town houses and a prospect over the fields. He follows this up with a few miscellaneous remarks on the pursuit of wealth, how it blinds the eyes to the distinction between truth and falsehood, and how prosperity only makes adversity more hard to bear and disappointment more bitter, and subjects the mind to a galling slavery.

There is no clue to the date.

ARGUMENT.

You love the town, Fuscus; I love the country: that is our only difference. I for my part begin then to live and to be a king when I fly from all you praise so warmly. I am like the slave who ran away from his master the priest, because he got nothing but sweet cake to eat. I want something wholesome. If we are to live naturally, where can we build our house more fitly than in the country? Where shall we find such warmth in winter, such cool breezes in summer? Where is sleep so unbroken by care? Is the meadow less bright and sweet than the marble floor? Is the water that struggles through the leaden pipe more pure than the rippling brook? Why even among your pillars you grow a sham forest, and you like no house like that which has a landscape spread before it. You cannot get rid of Nature: she will come back and assert her rights.

ever be the captive, never the conqu
Dated by the ruins of Vacuna: in good
with me.

URBIS amatorem Fuscum sa
Ruris amatores, hac in re sc
Multum dissimiles, ad caete
Fraternis animis, quidquid
Annuimus pariter vetuli not
Tu nidum servas; ego laudc
Rivos et musco circumlita s
Quid quaeris? Vivo et reg
Quae vos ad caelum fertis r
Utque sacerdotis fugitivus l

3. *ad caetera*] Most of the old editi have 'ad caetera,' and that is the read of all the Parisian, the St. Gallen, th Berne, and many other MSS. The old Blandinian has 'at,' which Bentley fends, and so does Orelli. [See v. Ritter and Krüger have, 'at cetera p gemelli fraternis animis.' See v. 50. I inclined to prefer the pointing of the te The next line means 'of a brotherly mi whatever one does not like, neither does t other.']

5. *vetuli notique columbi*] I do not kn whether Horace means to be jocular her but the notion of these two middle-ag gentlemen billing and cooing like two pigeons has something rather absurd in ['Noti' means 'known to one anothe

Pane egeo jam mellitis potiore placentis.
Vivere naturae si convenienter oportet
Ponendaeque domo quaerenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes, ubi gratior aura
Leniat et rabiem Canis et momenta Leonis,
Cum semel accepit Solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?

"Nomine ab auctoris ducunt libamina nomen,
Libaque quod sacris pars datur inde focis.
Liba deo fiunt, succis quia dulcibus ille
Gaudet, et a Baccho mella reperta ferunt."

12. *Vivere naturae*] See S. i. 1. 49 n.: "quid referat intra Naturae fines viventi." Diogenes Laert. (vii. 87) says: *πρῶτος ὁ Ζήνων—τέλος εἶπε τὸ ὁμολογουμένως τῇ φύσει ζῆν.* This was the fundamental doctrine of Stoic morality. As a mere social question, which is the only point of view Horace is concerned with, the artificial state of society and mode of life in large towns he considers to be a wider departure from the normal condition, which may be called natural, than a country life. [Bishop Butler has explained what the Greek philosophers meant by living according to nature, and as they understood it, he says it is 'a manner of speaking, strictly just and true.' To live according to nature is to live according to a man's whole nature. 'To the rational animal the same act is according to nature and according to reason' (Antoninus, vii. 11).]

13. *Ponendaeque domo*] 'Area' is any open space, here for building on. (C. i. 9. 18.) Seneca (Ep. 90) has a passage very like this: "Levis umbra rupis aut arboris et perlucidi fontes rivique—et prata sine arte formosa, inter haec agreste domicilium rustica positum manu. Haec erat secundum naturam domus, in qua libebat habitare."

15. *plus tepeant hiemes*] See S. ii. 3. 10 n.

16. *rabiem Canis et momenta Leonis*] See C. iii. 13. 8 n.; 29. 18 n. 'Momenta' seems to mean the violence of the heat that accompanies this constellation [or the entrance of the sun into the constellation Leo]. Orelli interprets it "motus, circuitus caelestes." The reader may compare Xenophon's praises of a country life (Œcon. c. 5. 9): *χειμάσαι δὲ πυρὶ ἀφθόνῳ καὶ θερμοῖς λουτροῖς ποῦ πλείων εὐμάρεια ἢ ἐν χωρίῳ; ποῦ δὲ ἥδιον θερίσαι ὕδασί τε καὶ πνεύμασι καὶ σκιαῖς ἢ κατ' ἄγρον;*

19. *Deterius Libycis olet*] Does the field covered with flowers smell less sweet and look less beautiful than marble floors laid with mosaic pictures and strewed with flowers or other perfumes. Respecting the Libyan and other marbles see C. ii. 18. 3 n. By 'lapillis' Horace means the small pieces of different marbles with which the floors were laid, 'tessellae' or 'crustulae' as they were called. Augustinus (de Ordine i. 2) uses the illustration of a mosaic to show the folly of those who look only to small parts of the divine dispensations rather than to the whole, and he uses Horace's word 'lapilli:' "Sed hoc pacto, si quis tam minutum cerneret, ut in vermiculato pavimento nihil ultra unius tessellae modulum acies ejus valeret ambire, vituperaret artificem velut ordinationis et compositionis ignarum, eo quod varietatem lapillorum perturbatam putaret, a quo illa emblemata in unius pulchritudinis faciem congruentia simul cerni collustrarique non possent." Such pavements were formerly common in Italy. They were wrought in coloured marbles, or the more ordinary ones in white and black. Pliny (H. N. xxxvi. c. 24) says that these 'pavimenta' (*λιθόστρωτα*) were first introduced by Sulla, who had one made for the temple of Fortune at Praeneste. He also gives directions for laying the substratum of such floors, and they have been found to correspond with some foundations that have been discovered, particularly in the Roman villa at Northleigh in Oxfordshire. The foundation was laid seven feet deep, and consisted of different layers of rubble, ashes, broken pots, &c., at the top being a layer of plaster nine inches thick, in which the 'tesserae' were laid. Most of the good mosaics found at Pompeii are of coloured

been discovered. It is only part of whole, but that part contains twelve hor a war chariot, and twenty-two persons, cluding Darius and Alexander with horse Bucephalus, all admirably execu more than half the size of life.

20. *aqua tendit rumpere plumbum*] T use of leaden pipes for conveying wate referred to in an inscription containing edict of Augustus for the supply of wa to the town of Venafrum: "Quaeque ac in oppidum Venafranorum it, fluit, ducit eam aquam distribuere, discribere v dundi causa . . . . . jus potestatemve e placet, dum ne ea aqua quae ita distribu discripta . . . . . erit aliter quam fistu plumbeis d. t. (DUMTAXAT) ab rivo p. (PEDES QUINQUAGINTA) ducatur." H race's 'plumbum' means leaden pip (The inscription settles the question 'discribere' or 'describere.' See A. P. n.; C. ii. 13. 23; and Long's note on C in Verr. ii. 3. 30.) Ovid also uses t bursting of a leaden pipe to illustrate t spurting of blood from a wound (Met. i 122):—

> "Non aliter quam cum vitiato fistu plumbo
> Scinditur, et tenues stridente foramin longe
> Ejaculatur aquas atque ictibus aë rumpit."

Cisterns were called 'castella,' and the were three sorts: 'publica,' which receive the water intended for public purpose 'privata,' which were the common pr perty of several persons who clubbed t gether to build them, and laid on pipes t conduct the water to their 'castella d

Et mala perrumpet furtim fastidia victrix.
Non qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum
Certius accipiet damnum propiusque medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna: licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo

plains the 'mala fastidia,' which nature, silently recovering her ground, contrives to supplant.

26. *Non qui Sidonio*] On the position of 'non,' see S. i. 6. 1. This which Obbarius calls 'difficillimus locus' can have but one meaning. 'Not he who knows not skilfully to compare with Sidonian purple the wool that drinks the dye of Aquinum, shall suffer harm more certain or more deep, than he who cannot tell truth from falsehood.' There is strong irony in these words, and they follow naturally on what goes before, as representing the paltry objects with which the mind is employed in what is called fashionable life, to the destruction of the moral sense. ['Ostro' is the dative.] The MSS. vary between 'propiusve' and 'propiusque.' [Ritter and Krüger have 'propiusve.']

The 'murex' and 'purpura,' which were the shell-fish from which the purple dye was obtained, abounded on the coasts of Italy. Those of Baiae were most celebrated on the west coast (S. ii. 4. 32 n.), and those of Tarentum on the east (Epp. ii. 1. 207). The foreign purples (enumerated on C. ii. 16. 36) were most esteemed, and these were imitated by the Italians. The juices varied in colour in various places according to climate and local circumstances. That part of the fish which yielded the dye was extracted (S. ii. 4. 32 n.) and strewed with salt in the proportion of 20 ounces to 100 pounds of fish. This caused the juice to flow, and kept it from putrefaction. After remaining thus for three days the juice was drawn off into a leaden cauldron, the heating of which gave the colours additional brilliancy. After ten days of this process, by which the fleshy particles were carried off, the liquor was fit for use. The wool was steeped for five hours, and then dried and carded; and this was repeated till the dye was sufficiently imbibed according to the quality required. The 'fucus' was a marine plant of some kind which yielded a red juice used for colouring. Pliny informs us that wool was sometimes stained with this before it was steeped in the purple. But it was commonly used in imitation of the real dye. Hence it came to be used for deception in general. Aquinum (Aquino), the birth-place of Juvenal, was a town of Latium on the Via Latina, between Fregellae and Venafrum. Comm. Cruq., who says that Aquinum had a trade in dyed articles, seems to have got his information from this passage. The town of Amyclae, on the Latin coast, appears to have dealt in the same imitation wools which Ovid mentions (Rem. Am. 707):—

> "Confer Amyclaeis medicatum vellus ahenis
> Murice cum Tyrio, turpius illud erit,"

which Quintilian quotes (xii. 10. 75), saying, "Ut lana tincta fuco citra purpuras placet; at si contuleris Tyriae lacernae, conspectu melioris obruatur."

31. *Si quid mirabere*] Comp. Epp. i. 6. 1

34. *Cervus equum pugna melior*] Stesichorus is said to have spoken this fable to the citizens of Himera when they were preparing to confer absolute power on Phalaris, and give him a body-guard, as mentioned by Aristotle (Rhet. ii. 20). The fable is told by Phaedrus (iv. 4), with the substitution of a boar for the stag.

[36. *opes*] Krüger compares C. iii. 3. 38 and Epp. ii. 2. 136. He also cites Cicero ad Att. ix. 16: 'A Caesare mihi litterae redditae sunt, quibus jam opes meas, non, ut superioribus litteris, opem

Laetus sorte tua vives s
Nec me dimittes incasti
Cogere quam satis est a
Imperat aut servit collec
Tortum digna sequi poti
Haec tibi dictabam post
Excepto quod non simul

expectat.' 'Opes meas,' 'al I can do ']

37. *Sed postquam victor* Bentley, not liking 'violens' in th tion, has changed 'victor' into without authority, and put 'viole fore it.

39. *potiore metallis*] The 'vect from mines ('metalla') were ve siderable at this time.

[40. *improbus*] 'Improbus' corre to 'serviet aeternum.' 'He ca master in consequence of his gre and will be a slave for ever.' Ritt 'vehet,' perhaps the better reading.

42. *ut calceus olim*] See S. i. 3 'Olim' is used indefinitely, as in 25, "ut pueris olim dant crustula Doctores." See C. ii. 10. 17 n. ' means 'to gall.'

[44. *Laetus*] There is an hypoth force in 'laetus,' as Ritter says: ' are content with your condition, yo live like a wise man.']

48. *Tortum digna sequi*] Acron "Qui magis vinci debet: quoniam est trahi non trahere." I think this the right sense, and that the metaph taken from a prisoner led with a round his neck

EPISTLE XI.

Epistle is addressed to one Bullatius, of whom we know nothing. He was ng in the Aegean and in Asia Minor, and was absent longer than Horace or thought good for him; and the object of this letter is to induce him rn. The commentators generally have a very mean opinion of Bullatius, as suffered at their hands harder measure than any of Horace's friends. s chief vice seems to have been a fondness for travelling, and an especial tion of some of the finest and most ancient towns in the world. If we are to this that for some reason or other he was unhappy, and expected to himself by change of scene, he may have been mistaken in his means, but plenty of people have shared in his mistake, and when Horace puts before us as the end of life the enjoyment of the present moment,—a doctrine he to have held pretty strongly,—we may doubt whether his philosophy is not as bad as his friend's practice. But we need not assume any thing injurious atius. Such reflections upon travel as occur in this Epistle might naturally iggested themselves whomsoever it had been written to. We must not judge 's Epistles as we would private letters, meant only for the reading of the they are written to.

ıave no means of knowing when the Epistle was written.

ARGUMENT.

think you, Bullatius, of the fine places of the East? are they not all tame ›ared with our Campus and Tiber? Have you set your heart upon one of lus' towns, or are you so tired of travelling that you must settle down at dus, the dullest of places, as you know? And yet I could live there will-, I confess, forgetting home and every body, to look out upon the stormy sea. the traveller who turns in to his tavern to rest would not stay there for ever; he who warms himself by the fire or a hot bath does not make these the end is life. So if you have been tempest-tost, and have been glad to put into port, at any reason why you should sell your ship and never come back? Those are very well for sick people, but as long as health and fortune let you be at e, stay here and praise Samos and the rest at a distance. Be thankful for the ings of the day, and live for the present hour; so will you be happy whatever you may be in. 'Tis reason that takes away sorrow, and we only change our when we shift our place. It is but a busy idleness that employs us when we happiness in ships and in coaches. All you want is here or at dull Ulubrae, if heart be true and fail you not.

some; in all of which ancient and
accounts agree. The principal tow
was a noble city, richly adorn
buildings and works of art. Ver
dered it of some of the best stat
in Verr. ii. 1. 19). Not a trace
thing remains. Horace calls Les
brated, and its fame need not be
to depend on the wines, or on Alc
Sappho, as the commentators say
the Trojan War to the times of the
Empire, when Tacitus calls it
nobilis et amoena" (Ann. vi. 3),
tunes of Lesbos, its revolutions a
quests, its connexion with Ath
tradition of Orpheus, its poets a
sicians and statesmen, its cities an
of art, its fields and vineyards and
all contributed to make it the m
spicuous island in the Aegean.

Samos (the island) is rough,
town is meant, and it is called 'co
from the buildings, of which a te
Juno was one of the most cons
Cicero calls it "fanum antiquissi
nobilissimum" (Verr. ii. 1. 19).
and inside this temple was adorn
the finest works of art. There wa
celebrated mole at Samos, made
tect the harbour.

The town of Sardes (*αἱ Σάρδεις*)
greater part of it, from the facili
which it was burnt to the ground
revolt of the Ionians, B.C. 499, m
ginally have been built of slight m
though it was the seat of enormous
during the reigns of the Lydian ki
especially that of Croesus, whose
became the residence of the Pers
traps and was beautified by them
cially by Cyrus the younger, whose
were celebrated (Cic. de S...

enit in votum Attalicis ex urbibus una,
ɪebedum laudas odio maris atque viarum?
Lebedus quid sit; Gabiis desertior atque

ɪlicis ex urbibus] One of the the kingdom of Pergamum be- by Attalus III. to the Roman .d constituted a Roman province ɜfeat of Aristonicus, A.U.C. 625. ess of Pergamum in Mysia was by Lysimachus to his officer Phi- who made himself independent, the town and its vast treasures, of had charge, for twenty years, be- .C. 283. His successor, Eumenes ed the army of Antiochus the r Sardes, and added some of the ng country to his possessions, to successor Attalus I. added more ɪquest of the Gallo-Graeci, and he the title of King of Pergamum. ssors, adhering to the alliance of ns, got the benefit of their suc- ɪst Antiochus; and the kingdom ɪum, when it was handed over to ns, included Mysia, Lydia, Ionia, of Caria, the principal cities of ·τροπόλεις) were Ephesus, Perga- ɪes, Smyrna, Lampsacus, Cyzicus. ɟe towns were Tralles, Adramyt- ɪyatira, and others. (Strabo,

Lebedum laudas] Lysimachus, battle of Ipsus (B.C. 301), when e master of the western part of ɪr, destroyed the towns of Lebe- olophon in Ionia, and transferred .tants to Ephesus. Lebedus never ɪave been rebuilt so as to recover former importance, and the ruins town probably helped to make the ɪppearance described by Horace. ɑs still in existence, marking the ·e this town stood, are called Ec- Xingi. Horace writes as if he edus, but did not know the other has referred to. He must have place, if at all, in his campaign tus.
ɾas an ancient town of Latium, colony, 100 stadia from Rome, cavations, made about the end st century, show to have stood small lake, now called Pantano. ɪe civil wars it fell into ruins; so ɪn says,

—— Gabios, Veiosque, Coramque
ix tectae poterunt monstrare rui-
rii. 392).

Propertius mentions its desertion and former greatness in one line (iv. 1. 34),—

"Et qui nunc nulli maxima turba Gabi."

Juvenal mentions it as a place of resort for people in humble circumstances (iii. 190),

"Quis timet aut timuit gelida Praeneste ruinam,
Aut positis nemorosa inter juga Volsiniis, aut
Simplicibus Gabiis?"

"—— quum jam celebres notique poetae
Balneolum Gabiis, Romae conducere furnos
Tentarent" (vii. 3).

In Horace's time, while cold bathing was the fashion under the advice of Antonius Musa, Gabii was resorted to. Horace may have been there himself (Ep. 15. 9). The town was restored under the Emperors Antoninus and Commodus. There was a temple of Juno at Gabii, of which some remains are said to exist. Several statues and inscriptions were found when the excavations were made.

Fidenae was about five miles from Rome, on the Via Salaria, at a place now named Castel Giubileo. In A.U.C. 329 the town was destroyed by Aemilius Mamercus (Liv. iv. 9). Previous to this it had been one of the most troublesome of the Roman possessions, making many efforts to recover its independence. According to tradition Romulus found it a large town and conquered it (Dionys. Halic. ii. 53), but it seems never to have risen to any great importance again. Tacitus (Ann. iv. 62) describes a dreadful accident which happened at Fidenae, and was caused by the falling of a temporary amphitheatre, by which he says 50,000 persons were killed or hurt; but they had come from all quarters, and this is no indication of the population. Suetonius (Tib. 40) makes the number upwards of 20,000.

These two towns are mentioned by Juvenal (S. x. 99),—

"Hujus qui trahitur praetextam sumere mavis,
An Fidenarum Gabiorumque esse potestas?"

that is, a magistrate of the little towns of Fidenae and Gabii; and S. vi. 56:—

"—— vivat Gabiis ut vixit in agro;
Vivat Fidenis, et agello cedo paterno."

ais vicus; tamen illic vivere vellem,
tusque meorum obliviscendus et illis
unum procul e terra spectare furentem.
neque qui Capua Romam petit imbre lutoque
ersus volet in caupona vivere; nec qui
us collegit furnos et balnea laudat
ortunatam plene praestantia vitam.
si te validus jactaverit Auster in alto,
co navem trans Aegaeum mare vendas.

entions them together as colonies
Aen. vi. 773):—

Nomentum, et Gabios, urbemque
nam,
atinas imponent montibus arces;"

may be observed Virgil shortens
syllable, whereas Horace, Juvenal
s (xv. 91) make it long.
en illic vivere vellem] There is a
d of difficulty in respect to the
n and meaning of this passage
ext. Horace seems to mean that
Lebedus was a place deserted, he
joy living there, though it cut

and Mytilene are not the plac
so come back again while you
you must praise those distant p
them at home. It appears as i
had been a good while absent
to remain much longer.

11. *qui Capua Romam*] Th
pius made (A.U.C. 442) exten
far as Capua. It was afterwar
to Beneventum, and thence by
rent branches to Brundusium
to the general opinion, which h
been disputed (S. i. 5. 79, n.).
of which a description is give
pius (de Bell. Goth. i. 14) fr

[redacted]

Incolumi Rhodos et Mytilene pulchra facit quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet ac vultum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu quamcunque deus tibi fortunaverit horam
Grata sume manu, neu dulcia differ in annum,
Ut quocunque loco fueris vixisse libenter
Te dicas; nam si ratio et prudentia curas,
Non locus effusi late maris arbiter aufert,
Caelum non animum mutant qui trans mare currunt.
Strenua nos exercet inertia: navibus atque
Quadrigis petimus bene vivere. Quod petis hic est,
Est Ulubris, animus si te non deficit aequus.

17. *Incolumi*] See S. ii. 3. 137 n.

18. *Paenula solstitio, campestre*] The 'paenula' was a thick outer mantle worn in bad weather over the toga. The 'campestre' was a linen cloth worn round the loins in games or exercises in which the body was otherwise stripped, as also in swimming. The garment which Adam and Eve made for themselves of fig-leaves, which the Septuagint translators call *περιζώματα*, and we translate 'aprons,' Augustinus (de Civ. Dei, xiv. 17) renders 'campestria:' "consuerunt folia fici et fecerunt sibi campestria: id est succinctoria genitalium. Nam quidam interpretes succinctoria posuerunt. Porro autem campestria latinum quidem verbum est, sed ex eo dictum quod juvenes qui nudi exercebantur in Campo pudenda operiebant: unde qui ita succincti sunt campestratos vulgus appellat."

19. *caminus*] See Epod. ii. 43 n.

[21. *absens*] 'Absens,' which is connected with 'Samos' and the other places, and opposed to 'Romae,' means that a man may praise these distant spots, if he likes, but he should stay at home. The point of the Epistle is that happiness does not depend on change of place.]

22. *fortunaverit*] This word is only used in reference to the gifts of the gods.

23. *in annum*] See Epp. i. 2. 39.

26. *effusi late maris arbiter*] That is, a place which commands (as we say) a wide prospect over the sea, such as Lebedus.

28. *Strenua nos exercet inertia*] This is a very happy expression, and has become proverbial for a do-nothing activity, such exertions as tend to no point and produce no fruits. [Seneca, de brevit. vit. c. 11, has 'desidiosa occupatio,' Krüger.] 'Navibus atque quadrigis' obviously means 'running about by sea and land.' 'Quadriga' is any carriage drawn by four horses (abreast, two under the yoke attached to the pole, and two outside, 'funales' fastened by traces), though the word is more generally used for a triumphal or racing chariot than for a travelling carriage, of which there were various kinds. 'Rheda' was the most general name for such a carriage on four wheels (S. ii. 6. 42 n.). 'Petorritum' was another name, and a third was 'carruca,' a later name, not known in Horace's time. Of travelling carriages there was a variety of names: 'cisium,' 'essedum,' 'carpentum,' 'pilentum,' 'covinus.'

30. *Est Ulubris*] Ulubrae was a small town of Latium, not far from Velitrae, and a place of no importance. Juvenal (x. 101) says:

"Et de mensura jus dicere? Vasa minora
Frangere pannosus vacuis aedilis Ulubris?"

[redacted]

FRUCTIBUS Agrippae Siculis quos colligis, Icci,
Si recte frueris, non est ut copia major
Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus ut te
Confestim liquidus Fortunae rivus inauret;
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
Miramur si Democriti pecus edit agellos
Cultaque dum peregre est animus sine corpore velox;
Cum tu inter scabiem tantam et contagia lucri

1. *Fructibus Agrippae*] From what sources Agrippa derived his immense wealth we do not know. From this Epistle we learn that he had estates in Sicily, probably given him after his success against Sex. Pompeius. Iccius, says Horace, has a good post and may be very comfortable if he is careful. He is generally called the 'procurator' of Agrippa, and that word may express his office, since 'procurator' was one who acted for another with his authority. He might be called 'coactor' as collector of rents, but probably his supervision was general. But he must not be supposed to have been Agrippa's 'villicus.' The 'villicus' was a slave (Ep. 14. 1).

4. *cui rerum suppetit usus*] 'Rerum usus' here seems to mean the supply of things needful. 'Suppetere' 'to be sufficient,' occurs in Epod. xvii. 64. 'Pauper' is here used more in the sense of privation than Horace generally uses it.

5. *Si ventri bene, si lateri*] This seems to be a translation of Solon's verses, quoted by Plutarch (Sol. c. 2), who says of him *πλοῦτον δ' οὐκ ἐθαύμαζεν, ἀλλὰ καί φησιν ὁμοίως πλουτεῖν ᾧ τε—*

πολὺς ἄργυρός ἐστι
καὶ χρυσὸς καὶ γῆς πυροφόρου πεδία,
ἵπποι θ' ἡμίονοί τε, καὶ ᾧ μόνα ταῦτα πάρεστι
γαστρί τε καὶ πλευρῇ καὶ ποσὶν ἁβρὰ παθεῖν.

['Si ventri bene:' see Epp. i. 1. 89.]

7. *positorum*] 'Ponere' is the usual word for putting dishes on the table (S. ii. 2. 23). Here fine dishes are meant, as we can tell by the context. The nettle 'urtica' forms an ingredient in the broth of poor people in this country, and still more in Scotland. 'Protinus' means 'right on,' and is applied in various ways. Here it means 'in an uninterrupted course,' that is, 'always.' 'Ut' means 'even supposing,' as in Epod. i. 21. 'Confestim,' 'straightway,' has the same root as ['infestus,' 'confertus']. Though 'Fortunae rivus' occurs nowhere else in extant writers, it seems, as Orelli says, to have been a proverbial expression.

10. *naturam mutare*] Horace says the same in a different application elsewhere (Epod. iv. 5):—

"Licet superbus ambules pecunia,
Fortuna non mutat genus."

12. *Miramur si Democriti*] I do not agree with Orelli in his interpretation of this passage. (See Argument.) The father of Democritus entertained Xerxes at Abdera, from which we may infer that he had property (Diog. Laert. ix. Democritus). The son travelled a great part of his life and squandered his means in this way. Cicero says he was reported to have put out his eyes to prevent his mind from being distracted, and that he neglected his patrimony and left his lands uncultivated. (De Finn. v. 29; Tusc. Disp. v. 39.) In whatever way he wasted his goods, it seems his name had passed into a proverb.

14. *Cum tu inter scabiem*] There is no reflection on Iccius in these words. His occupation as a collector of rents and overseer of a large estate would bring a good deal of dirty work upon his hands, and the words are well suited to express the con-

parvum sapias et adhuc sublimia cures:
e mare compescant causae, quid temperet annum,
lae sponte sua jussaene vagentur et errent,
d premat obscurum lunae, quid proferat orbem,
d velit et possit rerum concordia discors,
pedocles an Stertinium deliret acumen.
um seu pisces seu porrum et caepe trucidas
re Pompeio Grospho, et si quid petet ultro

tween the necessary pursuits of his
and the high subjects his mind
n spite of such drawbacks.
uae mare compescant **causae**]
much poetical power in these four
They are worthy of Lucretius, and
yle.
ponte]
n fortunae qui casibus omnia po-
o credunt mundum rectore moveri,
a volvente vices et lucis et anni.'
Juv. Sat. xiii. 86.]
Quid premat] 'Obscurum' expres-
result of 'premere,' which is op-
'proferre.']
Empedocles an Stertinium] Em-

"Agrigentinum quidem doctu
virum carminibus Graecis vati
runt, quae in rerum natura tot
constarent quaeque moverent
trahere amicitiam, dissipare di
Stertinius (Introduction to
put again as the representat
Stoics, who in their physical the
Aristotle, and he appears to
contempt for Empedocles.
is an adjective formed like 'S
C. iv. 12. 18. 'Stertinium ac
expression like 'sententia Cat
32 n., and others quoted ther
72 n.), and 'error Herculis' i
(i. 20. 15): "Quae miser igno
pessus in oris Herculis." 'De
perhaps by way of jocular all

Defer; nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona bonis ubi quid deest.
Ne tamen ignores quo sit Romana loco res:
Cantaber Agrippae, Claudi virtute Neronis
Armenius cecidit; jus imperiumque Phraates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.

23. *verum*] See Ep. 7. 98 n.

24. *Vilis amicorum est annona*] Good friends are cheaply bought because they do not ask more than is right; they are reasonable and modest in their demands, as Grosphus would be. Socrates in Xenophon (Mem. ii. 10. 4), exhorting Diodorus to the duties of friendship, says: νῦν δὲ διὰ τὰ πράγματα εὐωνοτάτους ἔστι φίλους ἀγαθοὺς κτήσασθαι, in consequence of the troublesome times friends might be bought cheap.

26. *Cantaber Agrippae*] See Introduction.

27. *Armenius cecidit*] This is an exaggerated way of stating the case. He refers to the completion of Tiberius' mission mentioned in the Introduction to Ep. 3. At the request of the Armenians Augustus sent Tigranes, who had been for some time living at Rome. They put the reigning king Artaxias to death and received Tigranes. Nevertheless it appears that a coin was struck for the occasion with the inscription ARMENIA CAPTA.

— *jus imperiumque Phraates*] The restoration of the standards of Crassus took place A.U.C. 734. The account of Justin, quoted in the Introduction to C. i. 26, does not state the case accurately as regards this transaction, and the causes which led to the restoration are so variously told by the historians that it is difficult to form any opinion from their statements. Suetonius (Aug. c. 21) merely says: "Parthi quoque et Armeniam vindicanti facile cesserunt (which refers to a later affair), et signa militaria, quae M. Crasso et M. Antonio ademerant, reposcenti reddiderunt: obsidesque insuper obtulerunt." Tacitus (Ann. ii. 1) says: "Phraates quanquam depulisset exercitus ducesque Romanos, cuncta venerantium officia ad Augustum verterat partemque prolis firmandae amicitiae miserat, haud perinde nostri metu quam fidei popularium diffisus." The Romans made the most of the concessions of the Parthian king; and the recovery of the standards, which was probably an act of policy independent of any fear of Roman invasion, was proclaimed as a triumph and recorded upon coins with the inscription SIGNIS RECEPTIS. Horace alludes to the circumstance also in C. iv. 15. 6, and in Epp. i. 18. 56. That Augustus was particularly anxious to hide the fact that the Parthians were not afraid of him may be inferred from the frequent assertion that they were so. (See C. iv. 5. 25; C. S. 53 sq.; S. ii. 5. 62; Epp. ii. 1. 256.) On the 'Monumentum Ancyranum' (p. 35, ed. Franz. quoted by Orelli) Augustus records that he compelled the Parthians to restore the spoils and standards of three Roman armies, and to seek as suppliants the friendship of the Romans. Horace says that Phraates accepted or put himself under the law and 'imperium' of Augustus, throwing himself on his knees ('genibus minor'),—a ridiculous exaggeration. Ovid is nearly as strong (Trist. ii. 227):—

"Nunc petit Armenius pacem; nunc porrigit arcus
Parthus eques timida captaque signa manu;"

and again, (Fast. vi. 459):—

"Crassus ad Euphraten aquilas natumque suosque
Perdidit, et leto est ultimus ipse datus.
Parthe, quid exultas? dixit dea: signa remittes,
Quique necem Crassi vindicet ultor erit."

Propertius in the following places refers prospectively to the recovery of these standards (ii. 10. 13; iii. 4. 9; 5. 48; iv. 6. 79). On this subject see C. iii. 5. 3, and Introduction.

29. *Copia cornu*] See C. S. 60 n., and compare the expressions in C. iv. 5. 17:—

"Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque Faustitas," &c.

and iv. 15. 4:—

"—— Tua, Caesar, aetas
Fruges et agris rettulit uberes."

The present tense 'defundit' makes it ap-

EP

This letter professes to be writt
volumes of his to Augustus at Rom
writes as if he had given his friend
as to his behaviour, and as if this w
in order to impress the instruction
jokes may have passed between Hor
amused himself afterwards by puttin
unlikely he showed Augustus; but
will bear, as if it were written for th
modesty of the writer, and apologiz
any such design. The person is a
liable to make mistakes in the exec
time; in the eagerness of his affectio
awkwardly, so as to draw attention,
friends what important business he
and the allusion in v. 8 leads to the
or Asella. Asellus was a cognomen
also was of the Cornelia. Porphyrio
Scholiasts call him Caninius (which
was one T. Vinius Philopoemen prosc
nus, whose name therefore was the s
time. It has been conjectured by Da
addressed was one of the five tenants
jecture may be taken for what it is
one of those persons. He was not, a
name sufficiently shows, for a 'tabell
such.

What the volumes were that Hora
but they may have contained the firs
was probably written in A.U.C. 730.
adopt that date, and some suppose th

[redacted]

Si validus, si laetus erit, si denique poscet;
Ne studio nostri pecces odiumque libellis
Sedulus importes opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
Abjicito potius quam quo perferre juberis
Clitellas ferus impingas, Asinaeque paternum
Cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas;
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum ut rusticus agnum,
Ut vinosa glomus furtivae Pyrrhia lanae,

3. *Si validus*] Augustus had very uncertain health, as Suetonius informs us (c. 81): "Graves et periculosas valetudines per omnem vitam aliquot expertus est." He had some diseases that returned annually, and he was generally ill about the time of his birth-day (23rd September); at the beginning of spring he suffered from colic, and in the autumn from catarrh. So that, Suetonius adds, in the shattered state of his body he could hardly bear either cold or heat. In winter he wore an extraordinary quantity of clothing, as many as four tunics with a subucula (Epp. i. 1. 95), and a woollen covering for the chest, and trousers or leggings of some sort. In the hot weather he slept with all the doors open and a man to fan him. He never went out in the sun without a broad-brimmed hat ('petasus'); he generally travelled at night, and in a litter, and very short distances; and he preferred going by sea when he could. He took the greatest care of his health: seldom bathed, and washed in tepid water; rarely and cautiously he used hot medicated baths for his nerves. He took little exercise latterly, and that only walking or gently running. Notwithstanding all this he lived to be seventy-six. His physician after the Cantabrian expedition (A.U.C. 730), when he was very ill with liver complaint, was Antonius Musa (Epp. i. 15. 3).

6. *chartae*] See S. ii. 3. 2 n.

9. *fabula fias*] Compare Epod. xi. 8: "fabula quanta fui." ['Abjicito:' 'throw it away rather than, like a beast, dash your panniers against the door to which you are ordered to carry them.' Ritter says that 'clitellas' is only the 'objectum' of 'perferre;' but it may be the 'objectum' of 'impingas' also.]

10. *lamas*] This word is only found elsewhere in a verse of Ennius, quoted by Comm. Cruq. and by Torrentius from an old MS. Comm. Cruq. thus explains 'lamas:' "lacunas majores continentes aquam pluviam seu caelestem. Ennius: 'Silvarum saltus, latebras lamasque lutosas.'" Acron also says: "lama est aqua in via stans ex pluvia;" and Porphyrion: 'lama est vorago. λαιμός enim est ingluvies.' Torrentius mentions an old Lexicon which has "Lamae: πηλώδεις τόποι;" and Forcellini quotes Festus: "Lacuna, aquae collectio quam alii lamam alii lustrum dicunt." Horace writes as if the man was going some arduous journey over hills and rivers and bogs, whereas he had only thirty miles or thereabouts to go along a good road, the Via Valeria, which passed very near the valley of the Digentia.

14. *glomus furtivae Pyrrhia lanae*] Comm. Cruq. says Pyrrhia is the name of a slave in a play of Titinius, who stole some wool and carried it away so clumsily that she was detected. Titinius was a writer of comedies who lived before Terence. Pyrrhia is formed from Pyrrha, the name of a town in Lesbos, like Lesbia, Delia, &c. For 'glomus,' Ven. 1483, Ascens. 1519, and many MSS. and editions, have 'globos.' The common reading till Bentley was 'glomos;' but such a word does not exist, as Bentley has shown. 'Glomus' is the singular number and neuter gender. See Lucret. (i. 360): "Nam si tantumdem est in lanae glomere quantum Corporis in plumbo," where the quantity of the first syllable is long. In 'glomero' it is short, and in 'globus,' but all these words contain the same root. 'Glomus' is a clue or ball of wool.

He comes with his cap and slippers u
his arm in an awkward manner, not l
accustomed to the ways of fine ho
'Pileus' was a skull cap made of felt
worn at night or in bad weather.
man would bring it with him to wea
his way home from the dinner party.
'solea' was the slipper worn in the h
as 'calceus' was the walking-shoe. (
3. 127 n.)

16. *Ne vulgo narres*] "Don't tell
all the town that you are the beare
poems from Horace to Augustus

EPIS

Horace appears to have had a disc
whom he had promoted to that post fr
of slaves in the town establishment.
thought must be the superior freedom
the highest place he could be trusted
days when he could get access to the t
is common, the vexations that had ma
discontent suggested to Horace this E
to suppose it was ever sent to the 'vill
ings in respect to the country, and the
same time to draw a moral from his s
never know what they want, who are e

There is no clue to the date.

AR

Steward of my dear woods and fields
families they maintain, and send up

[redacted]

What you call a desert I call a beautiful landscape, and what you think beautiful I dislike. You long for the brothel and greasy tavern, and dancing to a wanton's music, declaring that my paltry place would as soon bear pepper as the grape; and yet with all this dulness you must work forsooth at the hardest of soils, and look after the oxen, and attend to the river banks, and so forth. You know the gay man I was; now I like nothing but simple fare in a plain country way, and though I love my recreation I should be ashamed to be always at play. No envy pursues me into the country, though my neighbours good-humouredly quiz me in my new character of farmer. But you had rather go back to your city rations, while the stable boy is envying you your logs and your flocks and your garden, just as the ox longs for the saddle, and the horse for the plough. I advise each to mind the business he understands.

VILLICE silvarum et mihi me reddentis agelli,
Quem tu fastidis habitatum quinque focis et
Quinque bonos solitum Variam dimittere patres,
Certemus spinas animone ego fortius an tu
Evellas agro, et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur
Fratrem maerentis, rapto de fratre dolentis
Insolabiliter, tamen istuc mens animusque
Fert et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum;
Cui placet alterius sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique:
In culpa est animus, qui se non effugit unquam.

1. *Villice silvarum*] The 'villicus' was one of the principal slaves in the 'familia rustica' and had the superintendence of a man's farm and 'villa rustica.' He looked after the slaves, and had charge of every thing but the cattle, of which there was a separate superintendent. Horace says his woods and fields restored him to himself; they gave him liberty and enjoyment of life. ['Vilicus' is said to be the true form.]

2. *habitatum quinque focis*] 'Focis' is put for 'families.' Horace says there lived on his estate five families, the heads of which were good men, who went up from time to time to the neighbouring town of Varia, Orelli supposes, to elect local officers or to attend the market. Some suppose they were 'coloni' (C. ii. 14. 12 n.), lessees who farmed different parts of the estate. Varia, according to the Tabula Theodosiana, was thirty miles from Rome and ten from Tibur, on the Via Valeria. It was four miles from Horace's farm. The modern name is Vico Varo. [Horace may mean that his estate was once occupied by five men, who used Varia as their market. At present he cultivated the land with eight slaves (S. ii. 7. 118). We must suppose that Maecenas, who gave Horace the estate, either had these five men as his tenants, or, if they were owners, bought their land and gave it to his friend.]

5. *an res*] 'Praedia' were 'res mancipi.'

6. *Lamiae*] See Introductions to C. i. 26; iii. 17. 'Insolabiliter' occurs nowhere else.

9. *rumpere claustra*] At the end of the Circus were stalls ('carceres') in which the chariots remained till the race was ready to begin. They were then brought out and ranged side by side behind a rope called 'alba linea' or 'calx,' which was stretched across the course and formed a barrier, beyond which the chariots could not advance till the signal was given and the rope withdrawn. It is from this obstruction or from the 'carceres' that the metaphor in the text is taken.

13. *se non effugit unquam*] C. ii. 16. 19.

ıediastinus tacita prece rura petebas,
: urbem et ludos et balnea villicus optas;
onstare mihi scis, et discedere tristem
ıdocunque trahunt invisa negotia Romam.
eadem miramur; eo disconvenit inter
ue et te: nam quae deserta et inhospita tesca
is amoena vocat mecum qui sentit, et odit
: tu pulchra putas. Fornix tibi et uncta popina
tiunt urbis desiderium, video, et quod
ulus iste feret piper et tus ocius uva,
vicina subest vinum praebere taberna
: possit tibi, nec meretrix tibicina, cujus
trepitum salias terrae gravis: et tamen urges

mediastinus] See Becker's Gall. he 'Slave Family.' He had been the lowest slaves, used for all of work in the 'familia urbana.' is pitiful countenance (for he was rhaps to speak) had shown how wished to be delivered from that and to be sent to work on the ough that was generally consi- be the greatest punishment (S. ii.

21. ***Fornix tibi et uncta popina***] W the porticus, which ran round the ci were vaulted chambers ('fornices'), w were let out to prostitutes; and in parts of the city, under different build public and private, there were si vaults employed in the same way. 'popina' (which he calls 'uncta,' be of the greasy viands cooked there), s ii. 4. 62 n.

[redacted]

Jampridem non tacta ligonibus arva bovemque
Disjunctum curas et strictis frondibus exples;
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
Nunc age quid nostrum concentum dividat audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Coena brevis juvat et prope rivum somnus in herba;
Nec lusisse pudet sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat, non odio obscuro morsuque venenat;
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis:
Horum tu in numerum voto ruis; invidet usum

Horace has (A. P. 67): "Seu cursum mutavit iniquum frugibus amnis Doctus iter melius."

[28. *frondibus*] In southern climates where grass is scarce, cattle browse on the leaves of trees, or the leaves are gathered for them. Columella vii. 3, quoted by Ritter.]

31. *quid nostrum concentum dividat*] 'What disturbs our harmony,' or prevents us from agreeing in opinion; which is, that whereas I can look back upon my past enjoyments with pleasure, and am glad to quit them now that my time of life requires it to retire to the country, where I am free from jealousies and vexations, you are longing to get back to your former life, and give up the country, which many a poor slave in the town envies you. So the ox envies the horse, and the horse envies the ox, but my judgment is that each should do the work he is best fitted for.

32. *tenues decuere togae*] The toga was generally made of a thick woollen cloth, but there were lighter and finer sorts for summer. These were called 'rasae,' because the nap was clipped close. See Martial (ii. 85):—

"Dona quod aestatis misi tibi mense Decembri
Si quereris, rasam tu mihi mitte togam."

'Nitidi capilli' refers to the anointing of the head. The Romans in their degenerate days carried the use of perfumes, in the shape of fragrant oils and ointments for the body and hair, to great lengths. Scipio counted the man a coxcomb and something worse, "qui quotidie unguentatus adversus speculum ornetur, cujus supercilia radantur," &c. (Gell. vii. 12.)

33. *immunem Cinarae*] Though Cinara loved money, and he had none to give, yet she was fond of him. See C. iv. 1. 3 n.

34. *media de luce*] 'Soon after noon' (S. ii. 8. 3 n.). It need not be taken too literally. Their drinking was not uncommonly carried on from three or four o'clock till past midnight, but with idle people, or on particular occasions, it began earlier. 'Bibulum' depends upon 'scis.' As to Falerni, see C. i. 9. 7 n. ['Liquidi' 'clear,' 'bright,' and of course unmixed. Comp. Ep. i. 18. 91.]

[36. *sed non incidere ludum*] 'I am not ashamed to have amused myself, but I should be ashamed never to break off my amusement.' I doubt if the exposition in the argument is correct.]

[38. *Limat*] See S. i. 2. 62. It seems probable, and it has been suggested, that 'oculo limat,' 'files' or 'rubs away' with envious eye, may refer to the expression 'limi oculi.']

40. *urbana diaria*] See S. i. 5. 69, and compare Martial (xi. 108), "Sed Lupus usuram puerique diaria poscunt." The word 'calo' was applied to the menial slaves in general, though it is not a generic title for such, like 'mediastinus' (v. 14). See S. i. 6. 101 n. Forcellini understands 'argutus' to be 'cunning.'

Quorum hominum regio et qualis via, (nam mihi Baias
Musa supervacuas Antonius et tamen illis

nigration related by Herodotus, i. 165 Epod. xvi. 15 n.). The ruins of the town still exist on the site called Castellamare lella Brucca. From the Topica of Cicero (c. i.) and Epp. ad Fam. (vii. 20) we learn that Trebatius, who is introduced in S. ii. 1, had estates there. On his way from hence to Rhegium, when he fled from Rome after the death of Caesar, Cicero compiled the Topica, and he wrote the above etter to Trebatius from that place, and probably from his house, which he makes remarks upon. There are coins of Velia with the inscriptions ΥΕΛΗ. ΥΕΛΗΤΩΝ. ΓΕΛΙΑ. Salernum in Campania was situated at the head of the bay of Paestum, now the Gulf of Salerno, on the heights above the modern town, which is close to the sea. It was a Roman colony, but was originally built only as a fortress to be a check on the Picentini, in whose country it was situated. These places were not very much frequented t would seem at this time, but a new doctor was bringing them into fashion.

2. *Baias*] The atmosphere of Baiae appears to have been clear, and the place attractive (Horace calls it 'liquidae,' C. iii. 4. 24, and 'amoenae,' Epp. i. 1. 83). This made it the most favourite resort of wealthy Romans. To invalids there was the additional attraction of hot sulphurous springs. See among other places Ovid (A. A. i. 255):—

'Quid referam Baias praetextaque littora velis,
Et quae de calido sulphure fumat, aquam?"

and Statius (Silv. iii. 5. 96):—

'Sive vaporiferas, blandissima littora, Baias,
Enthea fatidicae seu visere tecta Sibyllae
Dulce sit."

Horace had been in the habit of going to Baiae, as we may infer from his connecting it with the Sabine hills, Praeneste, and Tibur in C. iii. 4; but it appears he was now advised to try a different treatment, and seek some other climate. A letter of Cicero to Dolabella (ad Fam. ix. 12) begins in this jocular way:—"Gratulor Baiis nostris siquidem ut scribis salubres repente factae sunt: nisi forte te amant et tibi assentantur et tamdiu dum tu ades sunt oblitae sui." The place therefore was not healthy in Cicero's opinion, or Dolabella had found it disagree with him before. 'Supervacuas' means 'useless,' the place would do him no good. ['Supervacuas' must also be connected with 'facit.']

3. *Musa—Antonius*] This physician was a freedman of Augustus, and came into notice chiefly through curing him of an illness he contracted in the Cantabrian expedition (Ep. 13. 3), on which occasion Suetonius (c. 81) tells us that Augustus "distillationibus jecinore vitiato ad desperationem redactus contrariam et ancipitem rationem medendi necessario subiit; quia calida fomenta non proderant, frigidis curari coactus, auctore Antonio Musa," which gave rise to the caustic words Seneca makes Livia address to Augustus (de Clemen. i. 9):—"Fac quod medici solent, qui ubi usitata remedia non procedunt, tentant contraria." It seems that in consequence of this cure Musa came into fashion, and having found cold bathing successful with the emperor, he appears to have made that his general principle of treatment. He recommended it to Horace, the Scholiast says, for his eyes; and Horace followed his advice. A statue was erected to Musa by subscription (aere collato) near that of Aesculapius in gratitude for Augustus' restoration (Sueton. Aug. c. 59), and he also was allowed to wear a gold ring; that is, he was made an 'eques' (Dion Cass. 53. 30. See S. ii. 7. 9 n.). Eusebius relates that he lost his life by shipwreck. Pliny (xix. 8. 38) says that Musa was called in to supersede Camelius, the former physician, and that he successfully administered lettuce to his patient, which the scruples ('nimia religio') of Camelius had refused him. Comm. Cruq. says that the disorder was gout, that Camelius resorted to heating remedies, going so far as to line the roof of his bed-chamber with wool; that Musa changed the whole treatment, ordered not only cold baths, but gargles of water from Atella (in Campania) and cold drinks, by which means he soon cured him. For this service he was presented, the Scholiast adds, with forty millions of sesterces by a senatus consultum. From Dion (53. 30) we learn that Musa attended Marcellus. If so, it is surprising that he allowed him to go to Baiae, where Marcellus died. The death of Marcellus may have contributed to making Baiae unpopular for a time, but it soon recovered its character (Ep. 1. 83). There are some fragments of medical works by Musa, and he is frequently referred to as an authority by Galen. The

icit invisum, gelida cum perluor unda
nedium frigus. Sane murteta relinqui
que cessantem nervis elidere morbum
iura contemni vicus gemit, invidus aegris,
aput et stomachum supponere fontibus audent
nis Gabiosque petunt et frigida rura.
undus locus est et deversoria nota
eragendus equus. Quo tendis? Non mihi Cumas
ter aut Baias, laeva stomachosus habena
eques; sed equi frenato est auris in ore.)
r utrum populum frumenti copia pascat,
etosne bibant imbres puteosne perennes
aquae; (nam vina nihil moror illius orae;

he names is inverted, as in C. ii. 2.

amen illis me facit invisum] it is all Musa's fault, he makes e me as if it was my own fault: ad of enjoying her pleasant cli- warm baths, I am being drenched water in the middle of winter.' s to be Horace's meaning, and he

drinking. The baths of Clusi those that Tibullus refers to (ii

"Vos tenet Etruscis manat qu
unda,
Unda sub aestivum no
Canem.
Nunc autem sacris Baiaru
lymphis,

Rure meo possum quidvis perferre patique,
Ad mare cum veni generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,
Quod me Lucanae juvenem commendet amicae.)
Tractus uter plures lepores, uter educet apros,
Utra magis pisces et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti.
Scribere te nobis, tibi nos accredere par est.
Maenius, ut rebus maternis atque paternis
Fortiter absumptis urbanus coepit haberi,
Scurra vagus non qui certum praesepe teneret,
Impransus non qui civem dinosceret hoste,
Quaelibet in quemvis opprobria fingere saevus,
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat ventri donabat avaro.
Hic ubi nequitiae fautoribus et timidis nil
Aut paulum abstulerat patinas coenabat omasi
Vilis et agninae, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos, corrector Bestius. Idem

mentioned in S. ii. 4. 55. Ovid (Met. xv. 710) mentions "Surrentino generosos palmite colles;" and Martial speaks of this wine with praise (xiii. 110). But Horace had no high opinion of it (see C. i. 9. 7 n.); and Statius speaks of "Caraque non molli juga Surrentina Lyaeo." Pliny also (xiv. c. 6) says that Tiberius declared it was no better than vinegar, and only owed its character to the doctors. Horace did not think it worth while to ask about the wine, which he knew was bad.

17. *perferre patique*] This pleonasm occurs again in the next Epistle, v. 74. It serves to make up a verse. I am not aware it has any other force.

21. *Lucanae*] This supposes he was going to Velia.

24. *Phaeaxque reverti*] Epp. i. 2. 28.

26. *Maenius*] See S. i. 1. 101 n. 'Fortiter' is used ironically. 'Urbanus' means 'witty,' ['a man who amuses or tries to amuse by his talk.'] 'Scurra vagus' means a parasite who was ready to dine any where, paying for his dinner with his jokes ['certum praesepe:' 'laro certo,' Epp. i. 7. 58].

31. *Pernicies et tempestas barathrumque*] All these words belong to 'macelli,' as to which see S. ii. 3. 229 n. He was a plague that wasted, a tempest that swept, a gulf that swallowed up, the whole contents of the market.

37. *corrector Bestius*] This reading is due to Lambinus, who first conjectured it, and, before the publication of his second edition, found it in one of his oldest MSS., but did not take it into the text. Bentley was the first editor to adopt it. Most modern editors have done the same. The meaning, if this is the true reading, is, that Maenius, whenever he could not get a good dinner from one of those who patronized or were afraid of him, would dine prodigiously off tripe and coarse mutton, and then declare all good livers ought to be branded on the belly: a censor as strict as Bestius, who was no doubt some person well known at the time, perhaps as a spare liver or reprover of profligate living, though nothing is known of him now. 'Corrector,' which was used in a technical sense during the empire for a person sent into a province to put it in order, a special commissioner, is here used (if it is the true reading) for

Conspicitur nitidis funda

a reformer of morals, as in Epp. ii. it is applied to poets. [See Cic. P 17, 'emendatore et correctore n Krüger.] The old readings and of the MSS. are 'correctus' and reptus.' The authority for each of readings may be learnt from Obbari Fea. The MS. authority for 'corre is very small [perhaps none. 'Corr Bestius,' Ritter; who explains it rected like Bestius,' who was corr by being reduced to poverty. Persiu 37) has a Bestius].

39. *Verterat in fumum et cine* This was evidently an ordinary wa speaking. We need not refer the pression to the sacking of towns or to kitchen fire, as some do. He devoured that he made from fools who patroni him.

41. *Nil melius turdo, nil vulva*] As 'turdus' see S. ii. 5. 10 n. The wo and breast ('sumen') of a sow, especi after her first litter, were conside great delicacies.

EPIS

Quintius, to whom this Epistle is a person. The same name is connected but there is no

ARGUMENT.

To save you the trouble of asking about my estate, my good Quintius,—my crops and my olives, my orchards, meadows, and vines,—I will describe it to you at full length. There is a chain of mountains broken by a shady valley, of which one side receives the rays of the morning sun, the other of the evening. The climate you would like; and when I tell you I have cornels and plums growing wild, and oaks to give acorns to my swine and shade to their master, you will think Tarentum has drawn nearer to Rome. Then I have a spring worthy to give a name to the stream, for Hebrus is not more clear or cool, good for the head and good for the stomach. To these retreats, which I love, and which are in truth delightful, you owe it that your friend is alive in September.

You too are counted a happy man: see that you be so; trust not to the judgment of others but to your own of yourself, and remember that none but the sage is happy. The people may think you sound, but if you are conscious of a fever in your veins, do not attempt to hide it. If any one talks of your wars in language that fits only Augustus, you shrink from the lie; but when they call you good and wise, do you not accept the compliment? Well, say you, I like to be praised, as I suppose you do yourself. But do you not know that they who give can take away their praise? Give it back, say they, and you must do so. What if they call me thief, parricide, does that affect me? Who but the vicious care for false praise or false blame? Who is the really good man? The vulgar will point to the man who keeps the laws, who decides important matters as a judex, and has weight as a surety and a witness; but his intimates may know him better. There are some who do not sin for fear of punishment; but the good man is good because he loves goodness. Your good man who is so looked up to when he sacrifices has his silent prayer to Janus, Apollo, Laverna, that they will promote and hide his knavery. I cannot see wherein he is better than the poor slave who stops to pick up an as from the pavement. He who craves will fear; and he who fears is not a free man in my judgment. He has deserted the ranks of virtue who is ever busied in making money. Sell him for a slave: he is fit for that; whereas the sage can say to his tyrant, "Take all I have, put me in bonds if you will; but when I please, heaven will set me free;" for he thinks thus: "I can die; and death is the goal of all things."

NE perconteris fundus meus, optime Quinti,
Arvo pascat herum an baccis opulentet olivae,

1. *fundus*] See S. ii. 5. 108 n.

2. *Arvo pascat herum*] Horace had some of his land under his own cultivation; but it was no great quantity, as we may infer from the number of slaves employed upon it (S. ii. 7. 118). The rest he seems to have let (Ep. 14. 2 n.), [if that is the true interpretation of the passage.] Part of his land was arable and part of it meadow (Ep. 14. 26—30, and C. iii. 16. 30, "segetis certa fides meae"). He had a garden (Ep. 14. 42). He must also have had vines (23 n.). In short, it was an ordinary farm on a small scale. The second and third verses, though not put directly as a description, are so to be understood I think. Horace recounts the different productions of his farm, while he supposes Quintius to ask about them; otherwise, as De Chaupy says (vol. i. p. 357), the subsequent description is meagre enough, and all we learn is that the land produced wild cherries, plums, and acorns.

— *opulentet*] This word does not occur in any earlier writer. There is an instance in Columella (viii. 1. 2).

Fons etiam rivo dare nome

3. *an amicta vitibus ulmo*] See
15. 4: "platanusque caelebs Evince
mos." The reader may be intereste
what De Chaupy saw: "Je remarq
sur les vignes, qu'elles y ont conserv
forme antique peinte par Horace, qui
siste à y être exactement mariées
ormeaux. Dans la Vallée de Licenc
dans le reste de la Sabine antique en
les vignes sont en ce qu'on appelle
beretti. On plante en même tems, et
taille ensuite dans la même saison le
qui forme la vigne et l'ormeau qui
l'élever et l'appuier: les deux plantes cr
sent et vivent ainsi ensemble avec un
si uni, que de même que l'ormeau devi
inutile lorsqu'il perd la vigne, ainsi la vig
reste quasi sans ressource si l'arbre qui
sert d'appui vient à mourir" (iii. 54
He says the olive is less cultivated in t
valley than it might be, in consequence
the large quantity that is grown at Tiv
Other fruits are abundant and good in t
valley of Licenza. He also speaks of t
oak and holm oak (le chêne vert), and t
wild plum and wild cherry ('cornus'),
growing every where.

5. *Continui montes*] De Chaupy's d
scription (iii. 284) of the valley of t
Licenza is, that it is the only valley whi
cuts the vast range of mountains exten
ing from the Campagna above Tibur
Carseoli, about forty-five miles from Ron
Without this valley, he says, this immen
body would be a continuous mass. T
valley is not formed ...

Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hae latebrae dulces, etiam si credis amoenae,
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis si curas esse quod audis.
Jactamus jampridem omnis te Roma beatum;
Sed vereor ne cui de te plus quam tibi credas,
Neve putes alium sapiente bonoque beatum,
Neu si te populus sanum recteque valentem
Dictitet occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat et his verbis vacuas permulceat aures:
"Tene magis salvum populus velit an populum tu

rivulet which now bears the name Ratini, which he considers to be a corruption of Horace's own name. Obbarius says it is called "fonte del Oratino," or by contraction "fonte Ratino." It runs from west to east, close to the ruins above mentioned, and flows into the Licenza, by which the valley is nearly bisected. There is another stream a little further to the north, which is called Fonte Bello, and which might perhaps more likely be Horace's 'fons.' The source of the Digentia, according to this writer, is in the hills at the north-eastern extremity of the valley, but he says the river is more regularly supplied from the little tributaries than from its own fountain head. As to 'fons' meaning the fountain of Bandusia, see the Introduction to C. iii. 13. ['Fons etiam' &c.: 'a spring too, so fit to give a name to the stream, that Hebrus which winds through Thrace is neither cooler nor purer.' Comp. Epod. xvi. 31 n. 'Utilis alvo' means what Celsus expresses by 'movet alvum.']

14. *fluit utilis*] See note on v. 8 of the last Epistle. De Chaupy says of the 'fonte Ratino' that the purity and coolness of the waters were equal to those of Bandusia, which he had visited.

15. *dulces, etiam si credis amoenae*] A place may be 'dulcis' from association or other causes: it can only be 'amoenus' from its climate, its beauties, and so forth. Bentley's conjecture, "et (jam si credis) amoenae," is very bad, in my opinion. As to 'Septembribus horis' see S. ii. 6. 18 n., and for 'audis' see note on v. 20 of the same Satire.

[22. *sub tempus edendi*] This must mean at the time of eating. See Epod. ii. 43 n.]

24. *pudor malus*] See S. ii. 3. 39 n. It is a false shame that would induce a patient to conceal his disease from the physician; and so it is for a man to hide his defects rather than bring them to the wise to cure. The idea contained in vv. 22 sq. is expanded by Persius in his powerful manner (S. iii. 88 sqq.).

25. *si quis bella tibi*] 'Tibi' depends on 'pugnata,' which is joined with 'bella' in C. iii. 19. 4. See C. ii. 6. 11 n. Quintius had no doubt seen service; but, says Horace, if any one were to speak of your campaigning in such language as this (then he quotes two lines, said by the Scholiasts to be taken from Varius' panegyric on Augustus, referred to on C. i. 6. 11), you would recognize it as meant not for you, but for Caesar. But if you allow yourself to be called wise and correct, does your life correspond to that name any more than to the above encomium? Literally, 'Do you answer in your own name?' or 'on your own account?' 'Vacuas aures' are ears which, being unoccupied, are ready to receive what is spoken. I do not think Orelli is right in comparing 'patulae aures' (Epp. i. 18. 70; ii. 2. 105). The metaphors are different.

27. [*Tene magis—populum*] 'May Jupiter keep it doubtful whether the people are more anxious for your safety or you for the safety of the people.'] "Patiens vocari Caesaris ultor" (C. i. 2. 43) is the same construction as 'pateris sapiens,' &c.

et in ambiguo qui consulit et tibi et urbi
iter;" Augusti laudes agnoscere possis:
pateris sapiens emendatusque vocari,
ondesne tuo dic sodes nomine? Nempe
bonus et prudens dici delector ego ac tu.
dedit hoc hodie cras si volet auferet, ut si
lerit fasces indigno detrahet idem.
ne, meum est:" inquit. Pono tristisque recedo.
i si clamet furem, neget esse pudicum,
endat laqueo collum pressisse paternum;
lear opprobriis falsis mutemque colores?
as honor juvat et mendax infamia terret
n nisi mendosum et medicandum? Vir bonus est quis?
consulta patrum, qui leges juraque servat,
multae magnaeque secantur judice lites,
res sponsore et quo causae teste tenentur.
videt hunc omnis domus et vicinia tota
orsum turpem, speciosum pelle decora.
c furtum feci nec fugi," si mihi dicat

[redacted]

Servus, "Habes pretium, loris non ureris," aio.
"Non hominem occidi." "Non pasces in cruce corvos."
"Sum bonus et frugi." "Renuit negitatque Sabellus:
Cautus enim metuit foveam lupus accipiterque
Suspectos laqueos et opertum miluus hamum.
Oderunt peccare boni virtutis amore;
Tu nihil admittes in te formidine poenae:
Sit spes fallendi, miscebis sacra profanis;
Nam de mille fabae modiis cum surripis unum,
Damnum est non facinus mihi pacto lenius isto."
Vir bonus, omne forum quem spectat et omne tribunal,

application being easily made is not expressed. Not to be very wicked does not make a man good; nor is it sufficient to abstain from crime through fear of punishment: our motive should be the love of virtue for her own sake. 'Sabellus' may mean the 'villicus,' or it may be taken, as Torrentius understands it, for any plain-judging man. Some suppose Horace means himself. There is a good passage in Cicero (de Legg. i. 14) containing the same sentiment: "Quod si poena, si metus supplicii, non ipsa turpitudo deterret ab injuriosa facinorosaque vita, nemo est injustus, aut incauti potius habendi sunt improbi," &c. Gellius has a chapter on this subject (xii. 11). 'Frugi,' S. ii. 5. 76 n.

57. *Vir bonus, omne forum*] He whom the people believe to be good, whom every body turns to look at as he walks through the Forum, and looks up to when he speaks in the courts. "Gaude quod spectant oculi te mille loquentem" (Ep. 6. 19). There were three principal 'fora' in Rome in which judicial and other public as well as mercantile business was carried on. The Forum Romanum was called simply Forum because it was the largest, and till the time of C. Julius Caesar the only one. The dictator began the erection of another adjoining the Forum Romanum, and it was called after him: "Forum de manubiis inchoavit, cujus area super HS millies constitit" (Sueton. Caes. 26). It was finished by Augustus, as appears from the Monumentum Ancyranum: FORVM IVLIVM ET BASILICAM QVAE FVIT INTER AEDEM CASTORIS ET AEDEM SATVRNI CAEPTA PROFLIGATAQVE OPERA A PATRE MEO PERFECI. Afterwards Augustus built another in the same neighbourhood: "Publica opera plurima exstruxit, ex quibus vel praecipua Forum cum aede Martis ultoris.—Fori exstruendi causa fuit hominum et judiciorum multitudo quae videbatur, non sufficientibus duobus, etiam tertio indigere" (Sueton. Aug. 29). Elsewhere Suetonius says it was of no great extent: "Forum angustius fecit, non ausus extorquere possessoribus proximas domos" (c. 56). The allusions to the Forum Augusti are common. Servius on Aen. i. 298, "Furor impius intus Saeva sedens super arma," says "in foro Augusti introeuntibus ad sinistram fuit Bellum pictum et Furor sedens super arma, catenis revinctus, eo habitu quo poeta dixit." It was partially destroyed by fire, and restored by Hadrian. Other 'fora' were afterwards erected by different emperors (Nerva, Trajan, Vespasian). But in Martial's time there were only three in which judicial business was transacted (iii. 38):

"Causas, inquis, agam Cicerone disertius ipso,
Atque erit in triplici par mihi nemo foro."

In every 'forum' there was a 'basilica' (or more than one), a building devoted to the joint purposes of judicial and commercial business. At the end of the building was a part called 'tribunal,' devoted to law (for which the early ones were exclusively intended); and in a later 'basilica' (that of Trajan) there was a 'tribunal' at each end. There was in the Forum Romanum the Basilica Porcia, erected by M. Porcius Cato when he was Censor, A.U.C. 570. Plutarch mentions its erection in his life of Cato the Censor (c. 19), and in that of Cato of Utica (c. 5) he says that here the tribunes did their business, and here Cato first distinguished himself as a speaker. There were also two Basilicae Aemiliae erected or restored by Aemilius Paulus. That which was begun

ıdocunque deos vel porco vel bove placat,
pater! clare, clare cum dixit, Apollo!
a movet metuens audiri: "Pulchra Laverna,
nihi fallere, da justo sanctoque videri,
em peccatis et fraudibus objice nubem."
melior servo, quî liberior sit avarus,
:iviis fixum cum se demittit ob assem,

esar and finished by Augustus is to in the inscription quoted Here the 'centumviri' held their See S. i. 9. 35 n.) L. Opimius, who sul A.U.C. 633, built a basilica, d it after hmself; and Augustus in honour of his grandsons, Lu- Caius, probably in his own Forum Aug. c. 29).

l porco vel bove] The animals nmonly sacrificed by the Romans ep, pigs, and oxen. On public these three were sacrificed to- nd the sacrifice was called 'suove- being a combination of the three Such a sacrifice is represented the four panels on Constantine's

See the above passage of Persi he says, "at bona pars hom libavit acerra;" and S. v. moves tacitus." A Hindoo, se of the Christian's devotions, practises none; and if you s of your private prayers, he sm lously.

60. *Pulchra Laverna*] La goddess associated with Me god who presided over thievin to Comm. Cruq. she had a gr to her somewhere on the which led from Rome throug country to the coast. The s derives it from 'latere:' "Na et laterniones et laverniones

Non video; nam qui cupiet metuet quoque; porro,
Qui metuens vivet liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere cum possis captivum occidere noli;
Serviet utiliter: sine pascat durus aretque,
Naviget ac mediis hiemet mercator in undis;
Annonae prosit; portet frumenta penusque.
Vir bonus et sapiens audebit dicere: "Pentheu,
Rector Thebarum, quid me perferre patique
Indignum coges?" "Adimam bona." "Nempe pecus, rem,

65. *qui cupiet metuet quoque*] Horace joins fear and desire in Epp. i. 2. 51, and in ii. 2. 155. [‘Liber mihi,’ ‘free in my judgment.’]

67. *Perdidit arma*] The man who is ever hurrying after money and swallowed up in the love of it is a *ῥίψασπις*: he has cast away his arms, and run away from the ranks of virtue. If you catch him, do not put him to death, but sell him for a slave, which is all he is fit for. He may do good service in keeping cattle, or ploughing, or going with his master, the mercator, to sea, replenishing the market, and so forth. One of the principal sources from which the Romans got their slaves in earlier times was the prisoners of war. Dealers accompanied the camp for the purpose of purchasing them. They were sold on the spot by auction, ‘sub corona,’ that is with a chaplet on their head to mark them for sale. See Gellius (vii. 4) and Caesar (B. G. iii. 16). Captives reserved to follow the triumph of the commander were sometimes put to death when the procession was over (Epod. vii. 8 n.). The law-writers derive ‘servus’ from ‘servare,’ as prisoners kept for slavery were not put to death. ‘Annona’ properly signifies the year's supply of provisions from the harvest. ‘Penus’ signifies provisions of all sorts: "est enim omne, quo vescuntur homines, penus" (Cic. de Nat. Deor. ii. 27. 68). ‘Penus’ is of three declensions, the second, third, and fourth. The MSS. here are in favour of ‘penus’ (third), not ‘penum.’

73. *Vir bonus et sapiens*] ‘The virtuous and wise man can speak to Fortune as Dionysus did to Pentheus.’ The scene alluded to is in Euripides' play, Bacchae (489 sqq.):—

ΠΕΝ. *δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.* ——
ΔΙ. *εἴφ' ὅτι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει;*
Π. *πρῶτον μὲν ἁβρὸν βόστρυχον τεμῶ σέθεν.*
Δ. *ἱερὸς ὁ πλόκαμος, τῷ θεῷ δ' αὐτὸν τρέφω.*
Π. *ἔπειτα θύρσον τόνδε παράδος ἐκ χεροῖν.*
Δ. *αὐτός μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ.*
Π. *εἱρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.*
Δ. *λύσει μ' ὁ δαίμων αὐτὸς ὅταν ἐγὼ θέλω.*

The two last verses are almost literally translated in vv. 77, 78. Pentheus, king of Thebes, hearing that a young stranger has come to his country, giving himself out to be Dionysus, and has tempted all the women to go out and do honour to him, sends his servants to apprehend him. The god allows himself to be taken, and, when brought before the king, describes himself as the servant of Dionysus. Then follows a dialogue, of which the above forms part. The application is obvious. The good man can bid defiance to the reverses of Fortune, since at any time he wishes he can call death to his assistance,—a bad doctrine for good men. Cicero did not approve of it. He says, "vetat Pythagoras injussu imperatoris, id est, Dei, de praesidio et statione vitae decedere" (Cat. Maj. c. 20). [Epictetus (Arrian, Diss. i. 25. 18) says: ‘if the house is too full of smoke, I quit it; for we must remember and hold to this, that the door is open.’ Comp. i. 24. 20, and ii. 1. 20: ‘on all occasions the door ought to be open; and then we have no trouble;’ and iii. 13. 14; and 22. 34. Compare Seneca, de Prov. c. 6, ‘patet exitus;’ and "omne tempus, omnis vos locus doceat quam facile sit renuntiare naturae."]

EPIS

Who Scaeva was there are no mean
have been an 'eques,' and they call hin
next Epistle. Scaeva was a cognomei
There was one of this name a disting
53). But it is quite immaterial who tl
which might have been addressed to ar
instruct a young man how to rise in th
is declared to be an art of no small meri
affected modesty, and a tact in letting
patron, and this is the only advice tha
a mere fragment.

Horace's argument for what we call t
his day, and grew with the growth of t
and the morals of the olden time, is that
himself and his family; that he who affe
no more independent than he who practi
pus, while he sought great people, and ex
the same time be indifferent to the fruits
to any condition whatever; a poor apolog
been a successful courtier, and now, afte
talk of his independence, as in the sevent
Aristippus; but he must have seen as mu
intrigues, jealousies, and crimes that wai
it is true a man may live pretty well in
Epistle is to commend and to teach a diffi
in the next Epistle.

[redacted]

tippus could learn to dine upon herbs, he would have no mind for the company of kings,' said Diogenes. 'If my reprover knew how to keep company with kings, he would have no mind for herbs,' said Aristippus. 'If I please myself, you please the people. My line is better than yours. I pay my duty to the king, and I ride and feed at his expense. You beg alms, and so become lower than the lowest, though you profess to want nothing at all.' Nothing came amiss to Aristippus. He aimed high, but was content with what he had; but as for the Cynic, I should like to know how a change of life would have suited him. The one carried himself well in the most crowded places, in purple or in rags; the other abhors fine clothes, and will die of cold rather than wear any but his old abolla. Well, give it him back, and let the fool live. Victories and triumphs are very fine things, no doubt; but to win the favour of the great is no mean merit. It is not every body who can go to Corinth. He who is afraid he shall not succeed sits and does nothing. Let him pass. But he who does succeed, is he not a man? Nay, if it be any where, here is the very thing we are looking for. The one shrinks from the burden because it is too much for him, the other takes it on his shoulders and carries it through. If merit be not an empty name, surely he does well who leaves no stone unturned in pursuing his reward.

They who say nothing in the great man's presence about their own poverty will get more than they ask: there is a great difference between snatching and modestly receiving. And this is the secret of success. He who cries, 'I have a poor sister, and an infirm mother, and my estate is worth nothing, and will not support us,' might just as well say at once, 'Give me bread.' Another chimes in with, 'Let me have a slice too in my turn.' If the blockhead could have held his tongue, he might have got more meat and less squabbling for it. If a man going into the country with his great friend complains that the roads are so rough, and the cold and wet so bitter, that his box has been broken open and his money stolen, it is like the woman's trick who every now and then cries for a stolen necklace or other ornament, so that at last no one trusts her when she loses in reality: or the man who used to pretend he had broken his leg in order to get a ride, but when he broke his leg in earnest and called for help no one would listen to him.

QUAMVIS, Scaeva, satis per te tibi consulis, et scis
Quo tandem pacto deceat majoribus uti,
Disce docendus adhuc quae censet amiculus, ut si
Caecus iter monstrare velit; tamen adspice si quid
Et nos quod cures proprium fecisse loquamur.
Si te grata quies et primam somnus in horam
Delectat, si te pulvis strepitusque rotarum,
Si laedit caupona, Ferentinum ire jubebo;

[3. *docendus*] Some refer 'docendus' to Scaeva: others to Horace.]

4. *Caecus iter monstrare velit*] Erasmus quotes as a proverb μήτε τυφλὸν ὁδηγόν, μήτε ἐκνόητον σύμβουλον. Our Lord twice used it in instructing his disciples (Matt. xv. 14. Luke vi. 39). Sextus Empiricus (adv. Mathem. 1. 31, quoted by Kuinoel on the first of those passages) has οὔτε δὲ ὁ ἄτεχνος τὸν ἄτεχνον διδάσκειν δύναται, ὡς οὐδὲ ὁ τυφλὸς τὸν τυφλόν. Porphyrion quotes another proverb to the same effect: "Sus Minervain docet."

8. *Ferentinum*] This was a town on the Via Latina, about forty-six miles from Rome, in the country of the Hernici, not, as Torrentius and others say, of Etruria, which was a different place. It still retains the name Ferentino. It appears not to have been much frequented, and Horace

Cur sic Aristippi potior se
Mordacem Cynicum sic el
"Scurror ego ipse mihi, p

recommends his friend to go there, i
object of his wishes is a quiet life, whic
says is not without its recommendat
[Ritter says, the small Etrurian town
the place which Horace alludes to.]

10. *moriensque fefellit*] Horace
'fallere' as the Greeks used λανθάνειν
iii. 16. 32 n.). But it is only used a
lutely here and in the next Epistle (v. 10
'secretum iter et fallentis semita vit
Livy uses it without a substantive a
it (xxii. 33): "Speculator Carthaginien
qui per biennium fefellerat Romae dep
hensus." Horace takes his expression fr
the Greek proverb λάθε βιώσας, which a
pears to have been used by the Epicurea
and Cyrenaics. Plutarch opposes the ru
in a treatise of which the title is εἰ καλ
εἴρηται τὸ λάθε βιώσας. Erasmus quot
Ovid (Trist. iii. 4. 25):—

"Crede mihi bene qui latuit, bene vixit,
intra
Fortunam debet quisque manere suam

12. *siccus ad unctum*] Comm. Cruq. e
plains thus: "pauper et tenuis ad opulen
tum et locupletem." So Forcellini explai
'siccus,' but he does not give any oth
examples of this sense. There is an e
pression in Theocritus which is obscur
but bears some likeness to this (Id. 1. 51
where a fox is represented as having a d
sign upon a boy's breakfast:—

[redacted]

Splendidius multo est. Equus ut me portet, alat rex,
Officium facio: tu poscis vilia rerum,
Dante minor quamvis fers te nullius egentem."
Omnis Aristippum decuit color et status et res,
Tentantem majora, fere praesentibus aequum.
Contra quem duplici panno patientia velat
Mirabor vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque;
Alter Mileti textam cane pejus et angui

acted parasite to the populace for their amusement; he begged their dirty provisions, and gave them snarling jests in return; and by accepting their alms he acknowledged himself their inferior, and this though he professed to want nothing of them or any one else. Diogenes is said by his biographer and namesake to have been reduced to begging by poverty. It is more probable he was a beggar on principle, considering the possession of property to be an unphilosophical indulgence. 'Hoc' (v. 19) refers to the remoter object, as in S. ii. 2. 29 n. On 'equus me portet, alat rex,' the Scholiasts quote a Greek proverb: ἵππος με φέρει, βασιλεύς με τρέφει. It occurs in the Παροιμίαι of Diogenianus, a grammarian in the time of Hadrian, who compiled a lexicon, of which a collection of proverbs formed part. He says the words were first uttered by a soldier of Philip of Macedon to his mother, who entreated him to ask exemption from service. 'Officium' is commonly applied to attendance on great people. [Epp. i. 7. 8.] As to 'vilia rerum,' see C. iv. 12. 19 n. S. ii. 8. 83. Lambinus first introduced this reading from some of his MSS., which have been confirmed by many since. The Scholiasts Porphyrion and Comm. Cruq. had 'vilia: verum es,' and nearly all the old editions have that reading, which Torrentius also follows and Dacier. The only modern editor who does so is Fea, and he defends it on the authority of many MSS. and of the Scholiasts. [Ritter has 'vilia, verum dante minor.']

23. *Omnis Aristippum decuit color*] Epp. i. 1. 13 n. 'Color' is 'color vitae' (S. ii. 1. 60), and corresponds to 'vitae via' below (v. 26). We use 'complexion' in the same double sense. ['Fere . . . aequum:' 'generally satisfied with what he had.']

25. *duplici panno*] The asceticism of Diogenes was his way of carrying out the principle of endurance, which was a chief feature in his teacher's system. A coarse 'abolla,' a garment thrown loosely over the body, served him for his dress, without tunic. He is said to have been the first to wear it double and to have slept in it, and those who followed him, adopting the same practice, were called διπλοείματοι and ἀχίτωνες. (Diogenes Laert. vi. 22.) Juvenal says the Stoics differed from the Cynics only in the use of the tunic (S. xiii. 121): "Nec Stoica dogmata legit A Cynicis tunica distantia."

28. *celeberrima per loca*] C. ii. 12. 20 n.

30. *Alter Mileti textam*] The purple and wool of Miletus were held in great esteem by the Greeks. ['Mileti,' 'at Miletus,' the case of locality.] As to 'chlamys,' see Epp. i. 6. 40 n. It appears that there were several stories current about the indifference of Aristippus to dress. Acron, on this passage, relates that Plato saw him, after being shipwrecked, clad in a coarse garment, and commended him, saying he was possessed of that knowledge which enabled him to make good use of small things as well as great. Plutarch (de Fort. Alex. i. 8), says, Ἀρίστιππον θαυμάζουσι τὸν Σωκρατικόν, ὅτι καὶ τρίβωνι λιτῷ καὶ Μιλησίᾳ χλαμύδι χρώμενος δι' ἀμφοτέρων ἐτήρει τὸ εὔσχημον. 'Cane pejus et angui' is a proverbial way of speaking. Erasmus quotes it, and explains 'cane' as 'rabioso cane.' 'Pejus' occurs in the same connexion, C. iv. 9. 50, "Pejusque leto flagitium timet."

Ut parvis animis et parvo
Hic subit et perfert. Aut
Aut decus et pretium rect
Coram rege suo de pauper
Plus poscente ferent; dista
An rapias. Atqui rerum c
"Indotata mihi soror est, p
Et fundus nec vendibilis ne
Qui dicit, clamat, "Victum
"Et mihi dividuo findetur
Sed tacitus pasci si posset c

36. *Non cuivis homini*] *Οὐ παντ*
ἀνδρὸς εἰς Κόρινθον ἔσθ' ὁ πλοῦς. Er
mus says of this that it is "vetust
juxta ac venustum adagium de reb
arduis et aditu periculosis, quasque n
sit cujuslibet hominis affectare;" and
adopts one of the explanations of Suid
(*διὰ τὸ δυσεισβολον εἶναι τὸν πλοῦν*), th
it arose out of the difficulty of approac
ing the harbour of Corinth. On the oth
hand, Gellius (i. 8), relating from Sotio
the Peripatetic, a story of Demosthene
the orator, and Lais, the courtesan, w
was a native of Corinth, says that t
proverb, which he calls "frequens ap
Graecos adagium," is supposed to ha
been derived from the exorbitance of th
woman's demands upon her lovers. Com
Cruq. explains it in the same way, exce
that he couples with Lais other women
her class who

Plus dapis et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam et subducta viatica plorat,
Nota refert meretricis acumina, saepe catellam,
Saepe periscelidem raptam sibi flentis, uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum, licet illi plurima manet
Lacrima, per sanctum juratus dicat Osirim:
"Credite non ludo; crudeles, tollite claudum."
"Quaere peregrinum," vicinia rauca reclamat.

appear. A crow open-mouthed is his illustration of a greedy fellow, as "corvum deludet hiantem" (S. ii. 5. 56), and it means this here. If Horace had any fable in view, the purport and application are sufficiently plain. A crow cawing over the morsel luck or thieving has thrown in his way, and thereby attracting the attention and envy of his brethren, applies to many a knave who loses his ill-gotten gains through his own folly in parading them. [Ritter refers to Phaedrus, i. 13.]

52. *Brundisium comes aut Surrentum*] To Brundisium a man might go on business; to Surrentum (Sorrento) for the climate and scenery, which are very healthy and beautiful. Surrentum was made a Roman colony about this time. We do not hear much of it as a place of resort, though from this passage we may infer that it was one of the pleasant spots on the Campanian coast to which the wealthy Romans went for change of air. The wines were celebrated (Ep. 15. 16 n.). In mentioning Brundisium, Horace may have been thinking of his journey with Maecenas.

54. *viatica*] See Epp. ii. 2. 26 n.

55. *catellam*] This is a diminutive form of 'catena,' and is used for a bracelet or necklace: 'periscelis' appears to be an anklet, such as women and young children of both sexes in the East wear universally. But other meanings have been given (see Dict. Ant.). 'Nota acumina' means 'the hackneyed tricks.'

59. *Fracto crure planum*] The Romans adopted the Greek word πλάνος for a vagabond and impostor. Acron says it was the name of an impostor who resorted to this trick in order to get a ride. As to 'plurima,' see C. i. 7. 8 n. Horace makes the man swear by the Egyptian Osiris, as if that were the most sacred of oaths. Among other new superstitions the worship of Osiris and Isis had been lately introduced into Rome. Efforts were made from time to time to put it down, and Augustus forbade Egyptian rites being exercised in the city. [Dion Cassius, 53. c. 2.] But under later emperors it became established with the encouragement of the government, in conjunction with that of Serapis.

EPISTLE XVIII.

ve have some more advice about the manner of winning the fa
'he person addressed is Lollius (Introduction to Epp. 2 of this book
tion is drawn between vulgar flattery and refined, and the first is
this case could scarcely be necessary, it would be hard to imagin
grading to a fine and independent mind than the arts by which
aught to rise. It seems as if Horace thought there was danger o
nough to prefer his books or his recreations or intellectual priv
s tastes or varying humours of a patron,—a folly of which h
s be guilty. He was of an ingenuous disposition if there is an
irst verse; but he was to school his tongue and his manners t
and to consider this act a virtue. That Horace was himself tired
amends, we may infer from the closing verses. It would have
he had held up his experience in the way of warning to the youn
ld avoid these dangerous and dirty waters. Horace's was not
it amiable, and in the small ways of the world sagacious to perce
o act.
ate is generally assumed to be A.U.C. 734, the year in which th
tored by the Parthians. This depends partly on the accuracy of the
iere see note.

ARGUMENT.

[redacted]

(v. 67.) Take care what you say of others, and to whom you say it. The inquisitive is a babbler; avoid him: he will repeat what you say, and once said it cannot be recalled. Cast not a longing eye on your patron's slaves. He may put you off with one as a present in satisfaction of your claims, or he may be churlish about it and annoy you. Take care whom you introduce, for you may be brought to shame by the faults of another. If you have ever found a man deceive you, get rid of him, and keep your influence for those who are falsely maligned, for may not the same come upon yourself? Your house is in danger when your neighbour's is on fire, and you had better get the fire under in the beginning.

(v. 86.) Those who have never tried it think attendance on the great a mighty pleasant thing. He who has is afraid of it. But as you are embarked take these hints for your guidance. The light-hearted like not the solemn, nor the active the slothful, nor the slothful the active, nor the drinkers the sober. Put the cloud from your brow: the modest is liable to be counted reserved, and the silent sour. And withal study wise books and learn the secrets of a quiet life, and to examine your own condition; learn the sources of virtue, the reliefs of sorrow, the means of self-contentment, and innocent tranquillity.

(v. 104.) When I retire to refresh myself by my own cool stream, what, think you, are my reflections and my desires? That I may get no more than I have, that I may live for myself, with a good stock of books and a well-stored barn, and a mind calm and steady. Nay, but this I will make for myself; for the rest I will pray to Jove, for they are all that he can give or take away.

Si bene te novi metues, liberrime Lolli,
Scurrantis speciem praebere professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera veraque virtus.
Virtus est medium vitiorum et utrinque reductum.
Alter in obsequium plus aequo pronus et imi
Derisor lecti sic nutum divitis horret,
Sic iterat voces et verba cadentia tollit,

1. *liberrime Lolli*] See Introduction. On 'metues' see C. ii. 2. 7; and as to 'scurrantis,' Ep. 17. v. 19. 'Discolor' Forcellini seems to understand literally, with reference to the difference of dress between the chaste matron and the prostitute (S. i. 2. 63 n.). He had better have classed it with the passage of Persius (v. 52), which he also quotes: "Mille hominum species et rerum discolor usus," where it means only 'different.' On 'prope' see C. iv. 14. 20; S. ii. 3. 32.

7. *tonsa cute*] With the hair cut short down to the very skin, which would show a want of regard to appearances.

9. *Virtus est medium vitiorum*] See C. ii. 10. 5 n. and Cicero (Brut. 40. 149): "Quum omnis virtus sit ut vestra, Brute, vetus Academia dixit, mediocritas," &c. [Comp. de Offic. i. 25; and Aristot. Eth. Nicom. ii. 6.]

10. *imi derisor lecti*] See S. ii. 8. 20 n. 'Derisor' means a parasite whose business it was to keep the company amused with jokes, such as the man described in S. i. 4. 87 sq.:

"E quibus unus amet quavis adspergere cunctos,
Praeter eum qui praebet aquam: post hunc quoque potus."

13. *dictata magistro*] S. i. 10. 7

14. *partes mimum tractare seci*

'Secundas agere' is a phrase taken the stage. On the Greek stage there only three actors, who were called ἀγωνιστής, δευτεραγωνιστής, τριταγ τής respectively (A. P. 192 n.). In Roman plays and 'mimes' there w such specific distinction; but as on own stage there is always one prin actor that takes the lead, while the act parts more or less subordinate, was with the Romans; and 'secu agere,' though it sometimes applied particular actor if there were any prominent than the rest, was applie all except the chief, especially in mimes, which consisted chiefly of d show, and in which the inferior parts all arranged, and the actors played so to support the principal character. most cases one of the parts was that o parasite. Torrentius quotes Sueton (Calig. 57), a passage which shows t 'secundae' was applied to the infe parts generally: "Cum in Laureolo mi in quo actor proripiens se ruina sanguin vomit, plures secundarum certatim exp mentum artis darent, cruore scena ab davit." Here the man who played principal part is called simply 'act The subordinates were also called 'ad tores.' (See S. i. 9. 46 n.)

15. *de lana saepe caprina*] This equivalent to 'nothing at all.' The Gr proverb corresponding to this, and usu quoted in this place, is περὶ ὄνου σκ μάχεσθαι, founded upon a story told court, according to

[redacted]

Quem damnosa Venus, quem praeceps alea nudat,
Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus
Saepe decem vitiis instructior odit et horret:
Aut si non odit regit, ac veluti pia mater
Plus quam se sapere et virtutibus esse priorem
Vult, et ait prope vera: "Meae (contendere noli)
Stultitiam patiuntur opes; tibi parvula res est:
Arta decet sanum comitem toga; desine mecum
Certare." Eutrapelus cuicunque nocere volebat
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes,
Dormiet in lucem, scorto postponet honestum
Officium, nummos alienos pascet, ad imum
Thrax erit aut olitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius unquam,
Commissumque teges et vino tortus et ira;
Nec tua laudabis studia aut aliena reprendes,
Nec cum venari volet ille poëmata panges.
Gratia sic fratrum geminorum Amphionis atque

affirms, with Orelli's approval, that it is certain that this road led through the country of the Marsi and Samnites.

22. *Gloria quem—vestit*] See S. i. 6. 23 n.

25. *decem vitiis instructior*] 'Furnished with ten times as many defects.'

26. *veluti pia mater*] Like a fond mother who wishes her child to be wiser and better than herself, the patron advises his client.

30. *Arta decet sanum comitem toga*] The size and shape of the toga are referred to on Epod. iv. 8.

31. *Eutrapelus*] Aristotle defines *εὐτραπελία* as *πεπαιδευμένη ὕβρις*, a refined impertinence (Rhet. ii. 12). It appears that for his wit this name was given to P. Volumnius, an eques, and friend of M. Antonius, to whom are addressed two of Cicero's letters (Ad Fam. vii. 32, 33). From the way Horace writes he must have been dead at this time.

34. *honestum officium*] Orelli refers to the last Epistle (v. 21), "Officium facio," and explains 'honestum officium' by the proper respect due from the poor to the rich, the client to his patron, getting up early to attend his levee, and so forth. I think it means the calls of duty, in a better sense. (See Epp. ii. 2. 68.)

[35. *nummos—pascet*'] 'He will increase another man's wealth' literally. By increasing his own debts he will increase the wealth of another; unless he simply means that he will increase his own debts ('aes alienum,' Epp. ii. 2. 12 n.), for he might do that and never pay his creditors.]

36. *Thrax erit*] See S. ii. 6. 44. He will get into debt, and be reduced to hire himself as a gladiator, or drive a costermonger's hack. 'Ad imum' is not elsewhere used as 'ad extremum,' but it means 'when he has got to the lowest point.'

38. *vino tortus*] This expression is repeated in A. P. 435:

"Reges dicuntur multis urgere culullis,
Et torquere mero quem perspexisse laborant."

[Ritter and Doederlein understood 'ira' to be the anger of others, not of Lollius, but they arrive at this conclusion by two different arguments, both of which are bad.]

41. *Amphionis atque Zethi*] These brothers, the sons of Antiope by Zeus, were

Vitaeque et membris, pra
Vel cursu superare canem
Possis. Adde virilia quo
Non est qui tractet: scis
Proelia sustineas campesti
Militiam puer et Cantabri
Sub duce qui templis Part
Nunc, et si quid abest Ita
Ac, ne te retrahas et inexc

different in their dispositions, the being given to music, and the othe country pursuits. Euripides and Pacu each wrote a play called Antiope, the mer of which is referred to by P (Gorgias, p. 485) in connexion with a pute of these brothers. Zethus it app had a contempt for Amphion's lyre, advised him roughly to throw it away, take to arms, and to useful pursuits, l his own. Cicero alludes to Pacuvius' p (de Orat. ii. 37): "Miror cur philosoph sicut Zethus ille Pacuvianus prope bell indixeris." Propertius contrasts the b thers as "durum Zethum et lacrimis A phiona mollem" (iii. 15. 31); and Scholiast on Hesiod (Theogonia 60) sa 'Αμφίων καὶ Ζῆθος ἀδελφοὶ μὲν ἦσαν, ἑτε ζηλοι δὲ γεγόνασι ταῖς προαίρεσι. See fragments of Euripides' play in Dindor collection (Poet. Sc. Gr. p. 82 sqq.) further notices of these brothers.

45. *Aetolis onerata plagis*] See E i. 6. 58. Aetolian toils are

[redacted]

Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno;
Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater, lacus Hadria, donec
Alterutrum velox Victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam, si quid monitoris eges tu,
Quid de quoque viro et cui dicas saepe videto.
Percontatorem fugito, nam garrulus idem est,
Nec retinent patulae commissa fideliter aures,
Et semel emissum volat irrevocabile verbum.
Non ancilla tuum jecur ulceret ulla puerve
Intra marmoreum venerandi limen amici,
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet aut incommodus angat.

he cannot say that he has no turn for that sort of thing, for he is wont to amuse himself at home with such sports as sham fights, though he is not given to excess and wasting his time on such matters. 'Extra numerum modumque' is literally 'out of time and tune.' The two brothers got up a representation of the battle of Actium on a pond, and made the slaves ('pueros') act the soldiers and sailors, while they took the principal characters themselves, M. Lollius acting Augustus, and his brother M. Antonius. [Suetonius (Aug. c. 18) says that Augustus founded Nicopolis near Actium, and instituted games to be celebrated there every five years. But according to Strabo (p. 325) there were already games at Actium, and Augustus only gave them fresh distinction. There were, however, 'Actiaci ludi' at Rome (Dion. 51. c. 1; 53. c. 1; Suetonius, Tib. 6). Ritter supposes that Horace means that as Lollius imitates the fight of Actium in the country, he can have no excuse for not being present at the Actian games in Rome. He conjectures that Lollius' brother may be Scaeva, to whom the seventeenth Epistle is addressed; and there is some foundation for this conjecture. See the Introduction to Epist. 17. But the Romans used 'frater' loosely. It may mean 'cousin.' Cicero calls his cousin Lucius his brother (Ad Att. i. 5).]

64. *velox Victoria fronde coronet*] Victoria is represented as a young female with wings, and with a palm-branch or a wreath in her hand, or both, as in a medal of Galba in Oiselius' Thes. lxviii. 2.

66. *Fautor utroque—pollice*] In the fights of gladiators the people expressed their approbation by turning their thumbs down, and the reverse by uplifting them. When a gladiator had got his adversary down or disarmed him, he looked to the spectators for this signal, and according as the thumb was up or down he despatched or spared the man. I suppose he took his orders, or the mass of the spectators took their lead, from the personages who sat near the 'podium.' (Epp. i. 1. 6 n.) Thus 'fautor utroque pollice' is a proverbial way of speaking, as Pliny says (xxviii. 2): "Pollices cum faveamus premere etiam proverbio jubemur." Juvenal (iii. 36):

"Munera nunc edunt et verso pollice vulgus
Quem libet occidunt populariter."

[67. *Protinus ut moneam*] 'To continue my lesson."]

69. *Percontatorem*] 'Percontator' is a gossip who is always asking questions in order to retail the answers, generally in a perverted form. His ears are always open to pick up remarks ('patulae'), and his tongue always active to repeat them.

72. *Non ancilla tuum*] See S. ii. 5. 91 n. as to the use of 'non' for 'ne.'

75. *Munere te parvo beet*] 'Lest he be generous and make you happy with this

em commendes etiam atque etiam adspice, ne mox
tiant aliena tibi peccata pudorem.
mur et quondam non dignum tradimus: ergo
n sua culpa premet deceptus omitte tueri,
enitus notum, si tentent crimina, serves
risque tuo fidentem praesidio; qui
te Theonino cum circumroditur, ecquid
e post paulo ventura pericula sentis?
tua res agitur paries cum proximus ardet,
eglecta solent incendia sumere vires.
is inexpertis cultura potentis amici:
ertus metuit. Tu dum tua navis in alto est
age, ne mutata retrorsum te ferat aura.
runt hilarem tristes tristemque jocosi,
tum celeres, agilem navumque remissi;
res bibuli media de nocte Falerni
runt porrecta negantem pocula, quamvis
turnos jures te formidare vapores.
e supercilio nubem; plerumque modestus
apat obscuri speciem, taciturnus acerbi.

[redacted]

Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum;
Num te semper inops agitet vexetque cupido,
Num pavor et rerum mediocriter utilium spes;
Virtutem doctrina paret naturane donet;
Quid minuat curas, quid te tibi reddat amicum;
Quid pure tranquillet, honos an dulce lucellum,
An secretum iter et fallentis semita vitae.
Me quoties reficit gelidus Digentia rivus,

98. *Num te semper inops*] The MSS. and editions vary here again. The readings are 'num,' 'non,' 'ne,' and 'nec.' Bentley has in this verse and in the next, 'ne,' which is the reading of most of the editions of the sixteenth century, and of several MSS. of Lambinus, Cruquius, Fea, and others. 'Non' is the reading of Ven. 1483, and others of that century; but it has no meaning, and I take it to be a corruption of 'num.' 'Ne' I imagine to be later than 'non' (which appears in Porphyrion's commentary), and a substitution for it, in order to make sense of the passage. 'Num' appears in all Orelli's and the Parisian MSS. ['Num' refers to 'percontabere,' 'you will inquire whether,' &c. 'Pavor,' &c.: 'fear and hope about things of small value.' Some critics suppose the 'mediocriter utilia' to be the ἀδιάφορα, 'indifferentia,' as Cicero translates the word (de Fin. iii. 16), of the Stoics. (See Diogenes Laert. Zeno, vii.)]

100. *Virtutem doctrina paret*] Whether virtue is a science (ἐπιστήμη) and capable of being taught (διδακτή) is discussed by Socrates in Plato's dialogue Menon. He held that virtue consists in the science of good; that to be virtuous we must know what is good, for we must do what is good because we know it to be good, or there is no virtue in doing it. He held that we have a moral sense by which good is perceived, but the moral sense, like other faculties, requires to be strengthened and assisted by instruction, and to that extent virtue is διδακτή. Practically this appears to have been the doctrine of Socrates. It is expressed in the Memorabilia, in ii. 6. 39: ὅσαι δ' ἐν ἀνθρώποις ἀρεταὶ λέγονται, σκοπούμενος εὑρήσεις πάσας μαθήσει τε καὶ μελέτῃ αὐξανομένας. Comp. iii. 9. 1, and iv. 1. 3. Antisthenes and the Cynics held the same opinion, in the following out of which Socrates himself was led into some contradictions. The question was a common rhetorical theme in Horace's day: hence Cicero mentions it with other kindred topics in his treatise 'Partitiones Oratoriae,' c. 18: "ut cum quaeritur quemadmodum quidque fiat; ut quonam pacto virtus pariatur, naturane an ratione an usu."

103. *fallentis semita vitae*] See Ep. 17. 10 n., and compare Juvenal (x. 363): "semita certe Tranquillae per virtutem patet unica vitae."

104. *gelidus Digentia rivus*] The Digentia (Licenza) was a small stream which, rising near Horace's house (Ep. 16. 12 n.), after a course of about six miles, emptied itself into the Anio. De Chaupy (iii. 156) says with reference to the epithet 'gelidus:' "Ses eaux tirent de leur origine une fraîcheur qu'elles conservent dans une vallée aussi close, et que l'air plus libre qu'elles trouvent après elle n'est capable que d'augmenter." There is a village called Bardela, which probably stands on the site of Mandela. It is at the foot of Monte Cantalupo, at the head of the valley of Licenza, and on the banks of the stream which separates it from Vico Varo (Varia, Ep. 14. 3). Walckenaer (Hist. p. 412) says it is about four and two-thirds Roman miles west of Licenza, which he identifies with Ustica (C. i. 17. 11). De Chaupy places it about the same distance. He explains from his own observation how, through its position at the head of the valley, and the winds that blow upon it from the north-east, it was colder than Horace's residence higher up the valley, by way of reconciling the description 'rugosus frigore pagus' with 'temperiem laudes' in Ep. 16. 8. He gives a sepulchral inscription, of date not earlier than the establishment of Christianity, dug up in the last century, near Bardela. It marked a tomb which some person had erected over the remains of his wife and daughter, "IN PRAEDIIS SUIS MASSAE MANDELANAE;" where De Chaupy says

scriptions, in some of which it cam
that meaning, and a different int
tion is given to it by Fabretti (
cell.). But the inscription shows
of Mandela. The expression '
frigore pagus' may be suggested
tures and other representations of
who is exhibited as a wrinkled ol
as Ovid describes him, apparently
picture also: "Inde senilis Hie
mulo venit horrida passu" (M
212).

111. *Sed satis est*] Some MS

EP

It would appear that Horace ha
we are to understand him to mean
vivial odes literally, and, coupling t
ceived that the way to write verses
of wine. But perhaps he only mea
about wine and driving dull care a
very poor stuff. Such servile imita
exposes their shallowness, he accou
fact of his not having sought their
time claims to have been the first t
while he defends himself for having
examples of Sappho and Alcaeus, an
Archilochus while he imitated his
purpose of the Epistle being to sho
their abuse.

There is no allusion to any of his
of the latter probably brought out
think it probable that this Epistle w
publication. Franke gives A.U.C. 73
reason to put it a year or

[redacted]

not have praised good wine if he had not liked it; and as for father Ennius, he never began to sing till he was drenched. As soon as ever I issued my edict that the Forum was only fit for the sober, and that song was not for the serious, straightway all our poets began to drink night and day. But what, shall a man look stern, and go barefooted and with scanty toga, like Cato, and then think he is imitating Cato's virtues? Iarbitas broke his heart with envy of Timagenes, and tried in vain to be elegant and eloquent as he.

(v. 17.) An example only to be followed in its defects is sure to mislead; and yet if I by any chance were to look pale, they would all be taking cummin to make them look so too. The servile herd! how their fuss stirs my bile and mirth by turns.

(v. 21.) I was the first to tread new ground, and he who has confidence in himself may always lead the swarm. I was the first to bring the iambic into Latium, imitating the measure but not the subjects and fierce spirit of Archilochus, even as Alcaeus and Sappho mingled his measures but not his temper with their own. I then was the first to make him known to my countrymen; and it is my delight that the good read and handle what I have written. But why do any read me greedily at home and only go abroad to abuse me? Because I do not condescend to canvass the critics and buy their approbation. This is what annoys them. And if I say, "I care not that my poor verses should be recited to crowded audiences;" "Oh! you mock us," say they, "and are keeping your fine things for ears divine; for of course honey only comes from your hive: you are the only fine gentleman, in your own eyes." I am afraid to retort, so I only say, "I don't like your ground, and beg a postponement of the sport;" for such sport only leads to wrath, and wrath to fighting and bloodshed.

PRISCO si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poëtas

1. *Maecenas docte, Cratino*] He addresses Maecenas elsewhere as "doctus utriusque linguae" (C. iii. 8. 5). Cratinus, though he lived to a good old age, and kept his powers to the last (S. i. 4. 1 n.), was a drunkard. Aristophanes (Pax 703) says he died of the shock caused by seeing a cask full of wine broken to pieces; on which the Scholiast says: *ὅτι φίλοινος ὁ Κρατῖνος καὶ αὐτὸς ἐν τῇ Πυτίνῃ λέγει σαφῶς.* This play was that which gained him the prize against Aristophanes the year before he died, when he was ninety-seven years old, as Lucian says (Macrob. 25). He kept up his jovial spirit therefore to the last. In Athenaeus (ii. 3, p. 149, Schwg.) there is an epigram of Nicaenetus:

οἶνός τοι χαρίεντι πέλει ταχὺς ἵππος ἀοιδῷ·
ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν.
ταῦτ' ἔλεγεν, Διόνυσε, καὶ ἔπνεεν οὐχ ἑνὸς ἀσκοῦ
Κρατῖνος, ἀλλὰ παντὸς ὠδώδει πίθου.

4. *Adscripsit Liber*] 'Adscribere,' as Porphyrion remarks, is a military term; therefore to 'adscripsit' he adds 'in legionem suam.' [C. iii. 3. 35.] As to his attendants the Fauns, Pans, and Satyrs, see C. ii. 19. 4 n. The poets immediately under the protection of Dionysus were the lyric, the dithyramb having been performed first at the Dionysia. Compare C. i. 1. 31:

"Nympharumque leves cum Satyris chori
Secernunt populo."

So the poet is called "cliens Bacchi" (Epp. ii. 2. 78). Liber, the Latin divinity, is here, as elsewhere, confounded with the Greek Bacchus or Dionysus, with whom he had only this in common, that he presided over vines. So in C. i. 16. 7 the maddening Dionysus is called Liber, and Alcaeus is said to have sung of 'Liberum et Musas Veneremque' (C. i. 32. 9). In C. iii. 21. 21, Liber is associated with the Graces, who were the earliest attendants

Virtutemne repraesentet
Rupit Iarbitam Timagen:

of Dionysus. (See Pind. Ol. xiii. 18 C. i. 12. 21 he is spoken of as 'p audax,' with reference to the wars o chus with the giants and in India. ode celebrating the praises of Dio (C. ii. 19) we have "Evoe, parce l Parce, gravi metuende thyrso;" an low (Epp. ii. 1. 5) his apotheosis is sp of (as also in C. iv. 8. 34), where the the additional confusion that he is c by his essentially Latin title 'Liber pa But though the poets confound t names, Liber was a Latin divinity, w Dionysus was entirely Greek; and w the orgies of Dionysus were introdu into Italy they were expelled again, Liberalia, an innocent and cheerful fe val, being substituted for the impure r of the Dionysia.

5. *Vina fere dulces*] The ancients not spare the reputation of their poets this matter; for besides the fame of Cr nus mentioned above, Alcaeus, Anacre Aeschylus, Aristophanes, and many oth are said to have indulged freely in wi As to Homer, there is no foundation in poetry for Horace's absurd stateme David might as well be charged with cess because he speaks of wine as mak glad the heart of man. Ennius said himself that he only wrote when he l got the gout: "Nunquam poëtor n podager."

8. *Forum putea*...

[redacted]

Dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile; quodsi
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede. Qui sibi fidit
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac ne me foliis ideo brevioribus ornes
Quod timui mutare modos et carminis artem,
Temperat Archilochi Musam pede mascula Sappho,
Temperat Alcaeus, sed rebus et ordine dispar,
Nec socerum quaerit quem versibus oblinat atris,
Nec sponsae laqueum famoso carmine nectit.

ing to imitate Timagenes, and failing broke his heart with envy. [Ritter has the absurd explanation that the man ruptured himself by his efforts; and quotes Celsus vii. 17. 1 to support his opinion. The construction is, 'Iarbitae lingua aemula Timagenis.'] Weichert (Poet. Lat. Rel. pp. 398 sqq.) identifies Cordus with Virgil's Codrus (Ecl. v. 11): "aut Alconis habes laudes aut jurgia Codri;" and vii. 26: "invidia rumpantur ut ilia Codri."

18. *biberent exsangue cuminum*] The fruit of this plant, which is a pleasant condiment, is described by Pliny (xx. 15) as giving a pallid hue to the complexion. Persius also speaks of "pallentis grana cumini" (S. v. 55). It is a plant of Eastern origin. We are familiar with it through the proverbial use of the name by our Lord in his denunciation of the Pharisees, who gave tithes of mint, anise, and cummin, but neglected the weightier matters of the law. It was used to express littleness or meanness in any shape.

23. *Parios ego primus iambos*] The iambics of Archilochus of Paros, who flourished in the first half of the seventh century B.C. (A. P. 79.) As to his attacks upon Lycambes, see Epod. vi. 13 n. His daughters, who were included in Archilochus' invectives, and one of whom was betrothed to the poet, are said like their father to have hanged themselves.

26. *ne me foliis*] "Ne minore corona me decores" (Comm. Cruq.). Horac says he is not to be blamed for imitatin Archilochus in his measure and the struc ture of his verse, for Alcaeus and Sapph did the same; they tempered their Mus with the measure of Archilochus. Th iambics of Archilochus are imitated b Horace in the Epodes. Other measures o Archilochus he has imitated in the Odes It is not so easy to see from the fragment that remain of the three poets wherei Sappho and Alcaeus imitated Archilochus who wrote more than half a century befor them. There is little left of Archilochu but his iambics. There is a greater va riety of metres in the fragments of th other two; but how far the different mea sures were invented or modified by then it is impossible to say. Alcaeus wrot verses in what is called the Sapphic metre and Sappho in the Alcaic. The style o Sappho's fragments shows the reason wh Horace calls her 'mascula.' There is vigour in the language and illustration which is beyond the ordinary power o female passion, the delicacy of which ne vertheless is not lost in the boldness of th expression. It is impossible not to see th working of intense feeling in some even o the shortest fragments. (See C. ii. 13. 2 n.) ["'Pede mascula' fuit Sappho quo audaci pede in saxa Leucadia progress inde se in mare dejecit," Ritter, followin and improving on Turnebus and Bar thius.]

ego non alio dictum prius ore Latinus
avi fidicen; juvat immemorata ferentem
nuis oculisque legi manibusque teneri.
velis mea cur ingratus opuscula lector
let ametque domi, premat extra limen iniquus?
ego ventosae plebis suffragia venor
nsis coenarum et tritae munere vestis;
ego nobilium scriptorum auditor et ultor
mmaticas ambire tribus et pulpita dignor:

nc ego non alio dictum] Com- . 9. 3:

ante vulgatas per artes
rba loquor socianda chordis;"

23: "Romanae fidicen lyrae." Orelli refers to Alcaeus, comparing 13:

ceps Aeolium carmen ad Italos
uxisse modos."

i only mentions one other ex- 'immemoratus' from Ausonius. s' Orelli thinks is opposed to is,' of which class Horace's chief s, the grammarians, were. (See

nunquamne reponam?" As to the pr tice of recitation among friends and public, see C. ii. 1, Int., and S. i. 4. 73 [Possibly he may mean 'I who listen and defend good writers.']

40. *Grammaticus ambire tribus*] Th who made a profession of literature w called 'literati,' 'eruditi,' or 'grammati The last name was applied principally those who kept schools or gave lectures whom there were a great many at t time at Rome. Inferior writers wo give a good deal for their favourable c nion, which would help their books i demand among their scholars. Sueton has given a short notice of the princi

Hinc illae lacrimae. "Spissis indigna theatris
Scripta pudet recitare et nugis addere pondus,"
Si dixi: "Rides," ait, "et Jovis auribus ista
Servas; fidis enim manare poëtica mella
Te solum, tibi pulcher." Ad haec ego naribus uti
Formido, et luctantis acuto ne secer ungui,
"Displicet iste locus," clamo, "et diludia posco."
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

41. *Hinc illae lacrimae*] This became a conventional way of speaking after Terence (Andr. i. 1. 99): "Atat hoc illud est: Hinc illae lacrimae, haec illa est misericordia." Cicero, who was very partial to Terence, uses this phrase (pro Caelio, c. 25): "Hinc illae lacrimae nimirum, et haec causa est horum omnium scelerum et criminum." So Juvenal (i. 168): "Inde irae et lacrimae."

— *Spissis indigna theatris*] 'Theatra' here means any audience before which recitations of this kind might take place, though the poetry of popular writers was recited in the theatres by 'mimi' and 'mimae.' ['Ait.' See S. i. 3. 126 n. and S. i. 4. 78 n. Some one says (ait).]

43. *Jovis auribus*] This is the same sort of expression as S. ii. 6. 52: "deos quoniam propius contingis." 'Manare' is not commonly used as a transitive verb. Forcellini gives two instances from Pliny. Juvenal (vi. 623) has "longa manantia labra saliva," and (xv. 136) "cujus manantia fletu Ora puellares faciunt incerta capilli:" and Ovid (Met. vi. 311) "ibi fixa cacumine montis Liquitur et lacrimas etiamnum marmora manant;" in all of which places the best MSS. seem to be in favour of the accusative, though many have the ablative. In this construction we find the like words, 'flere,' 'pluere,' 'stillare,' 'rorare,' &c. The expressions 'nugis,' 'poëtica mella,' 'tibi pulcher,' all seem to apply rather to the lyrical compositions than to the Satires. (See Introduction.)

45. *naribus uti*] See S. i. 6. 5 n., and Persius (i. 40): "nimis uncis Naribus indulges."

47. *diludia posco*] This word occurs nowhere else. Acron explains it as "tempora quae gladiatoribus conceduntur ut intra dies quinque pugnent," an interval of five days allowed to gladiators between their contests. What should have suggested this limitation it is hard to say. But the word explains its own meaning. 'Iste locus' must mean the 'pulpita' or 'spissa theatra' above mentioned. It seems as if the speaker meant to gain time, and without declining the contest made objections to the ground, and asked for a postponement, the language of the arena or palaestra being kept up. The meaning in plain terms is that he does not wish to be brought into competition with others in the way of public recitations or criticism, because such matters, though they may begin in good temper, generally issue in strife and bad passions. 'Iste' is better than 'ille,' the reading of some MSS., which Torrentius prefers. It expresses 'that place which you propose' ("ubi ut carmina mea recitem vos vultis," Orelli). ['Genuit:' like the Greek aorist. Epp. i. 2. 48. Krüger.]

that opinion, or why Horace writi
he was forty-four the year before.
on any other day than that. [Ritt
A.U.C. 736, because it is intended t
publishing, and because Epistles 13
He attempts to explain why Horac
of Lollius, but his explanation is no
one M. Lollius, to whom Horace ha
wished to tell his age, he could not d
saying what his age was in the co
when this epistle was written can b
after A.U.C. 733.]

My foolish book, thou art casting gla
should keep thee chaste, and woul
wilt; but return there is none. '
shall hurt thee, and thy lovers sh
prophet thou shalt be loved while
they shall leave thee to decay, or s
at thee as the man who thrust his
him that is resolved to perish? A
ments to babes. Or if ever the noo
wilt tell how I stretched my wing
great in the city and in the field;
my time, fit only for sunny climes,
perchance they ask the number of
I did accomplish in that year when

VERTUMNUM Janumque, lit

1. *Vertumnum Janumque*] "Ver
nus Deus est praeses vertendarum re
hoc est emendarum ac vendendarum, q
vico turario sacellum habuit" (Por
"Ante quorum templa erant loca in qu

[redacted]

Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves et grata sigilla pudico;
Paucis ostendi gemis et communia laudas,
Non ita nutritus. Fuge quo descendere gestis.
Non erit emisso reditus tibi. "Quid miser egi?
Quid volui?" dices ubi quis te laeserit, et scis
In breve te cogi cum plenus languet amator.
Quodsi non odio peccantis desipit augur,
Carus eris Romae donec te deserat aetas;
Contrectatus ubi manibus sordescere vulgi
Coeperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticam aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille
Qui male parentem in rupes protrusit asellum
Iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Cum tibi sol tepidus plures admoverit aures,

outside skin of the parchment-rolls was polished with pumice stone to make them look well. [Martial, i. 117.]

3. *Odisti claves*] The 'capsae' or 'scrinia' (S. i. 4. 21 n.) were locked, or sealed, or both. He professes to reproach his book for being tired of staying at home, and being shown only to his friends, and wanting to go out to the public, to which purpose he had not trained it. There can be no doubt that what is here distinctly said of the Epistles is true of the other works of Horace, that they were shown to his friends, and circulated privately before they were collected and published.

7. *ubi quis te laeserit*] The MSS. vary between 'quis' and 'quid.' Bentley prefers 'quid.' Comm. Cruq. writes, "postquam te aliquis reprehenderit." He therefore probably had 'quis.' 'In breve te cogi' means that the book will be rolled up and put into a case, and not taken out again. The metaphorical language is kept up in the following words, in 'peccantis,' and in the notion of being thrown aside when the freshness of youth shall have left it.

9. *Quodsi non odio peccantis*] 'But if the prophet is not blinded by his aversion to the offender,' that is, if I am not led by my aversion to your wantonness to prophesy too harshly of your fate. 'Aetas' is used for any time of life according to the context; but more frequently for old age than youth, which is the meaning here.

13. *Aut fugies Uticam*] You will be shipped off to Utica (in the province Africa), or to Ilerda (Lerida) in Spain, or any where else in the remote provinces, tied up as a bundle of goods ('vinctus'), and I shall laugh, for what is the use of trying to save such a wilful thing? as the driver said when his ass would go too near the edge of the precipice, and he drove him over in a passion. It is not known where this fable comes from. Compare A. P. (467), "Invitum qui servat, idem facit occidenti."

18. *balba senectus*] This keeps up the image in v. 10. Horace says his book will be reduced in its old age to the poor people's schools in the back streets (S. i. 10. 75 n.). His writings soon took their place with Homer and Virgil in all the schools. Juvenal (vii. 226):—

"Quot stabant pueri, cum totus decolor esset
Flaccus, et haereret nigro fuligo Maroni."

[Ritter accepts Porphyrion's explanation that 'balba senectus' means 'senes magistri,' and Ritter adds this reason, 'et pronomine (te) et casu liber discretus est a balba senectute;' which is no reason.]

19. *Cum tibi sol tepidus*] In the heat of the day, and before dinner in the baths,

libertino natum patre et in tenui re,
res pennas nido extendisse loqueris,
uantum generi demas virtutibus addas;
rimis Urbis belli placuisse domique;
oris exigui, praecanum, solibus aptum,
i celerem, tamen ut placabilis essem.
meum si quis te percontabitur aevum,
uater undenos sciat implevisse Decembres
gam Lepidum quo duxit Lollius anno.

ad to themselves or one another. ial (iv. 8. 7), "Hora libellorum t, Eupheme, meorum." It is not e the connexion of this line with s before. It is something of a tion. With 'Me libertino natum mpare S. i. 6. 6, 46, 47. [There nexion between this line and those recede it. He supposes that his be read to listeners, who are re- by 'aures.' The explanation of sol' is not so easy. It may refer oler part of the day, morning or

primis Urbis] This he consi- mall praise, as he says Epp. i. 17.

Ritter connects 'belli domique' with 'principibus,' in order to avoid an allusion to Horace's service under Brutus and Cassius.]

28. *Collegam Lepidum*] Horace was born on the 8th December A.U.C. 689, in the consulship of L. Manlius Torquatus and L. Aurelius Cotta. He completed his 44th year therefore in December A.U.C. 733. In that year M. Lollius (to whom C. iv. 9 is addressed) was elected consul, and the other consulship was offered to Augustus, who was in Sicily, on his way to Samos for his health. Augustus refused it, and after a great deal of intrigue and disturbance between Q. Aemilius Le-

[redacted]

Q. HORATII FLACCI

EPISTOLARUM

LIBER SECUNDUS.

EPISTLE I.

AMONG other anecdotes connected with Augustus, Suetonius, in his life of Horace, says, "Post Sermones quoque lectos, nullam sui mentionem habitam ita est questus: 'Irasci me tibi scito, quod non in plerisque ejusmodi scriptis mecum potissimum loquaris. An vereris ne apud posteros tibi infame sit, quod videaris familiaris nobis esse?' Expressitque elogium, cujus initium est, 'Cum tot sustineas,'" &c. Porphyrion, upon Epp. i. 20, init., has this note: "Ex his versibus et in principio sequentis libri apparet Horatius hoc volumen quasi novissimum totius operis habuisse. Nam secundum epistolarum coactus adjecit;" and at the beginning of this Epistle he says: "Apparet hunc librum, ut supra diximus, hortatu Caesaris scriptum esse: cujus rei etiam Suetonius auctor est." This Scholiast's authority therefore was probably no other than that which we possess in the above memoir, which as early at least as his day was attributed to Suetonius. But there is no improbability in the story. A similar theory has been advanced in respect to the sixth Ode of the first book, addressed to Agrippa, which, like this Epistle, deprecates the task of attempting the praises of a great man. Assuming the truth of Suetonius' statement, we must place the date of this Epistle after the publication of the first book. It is generally supposed, with some probability, that the Secular Ode was in Horace's mind when he wrote v. 132 sq. If so, the Epistle was not written till after A.U.C. 737. Beyond this there are no safe data for fixing the time of composition. [Ritter concludes that this Epistle was begun at the end of A.U.C. 742, and sent to Augustus about the end of 743. The foundation of his argument is v. 16, 'jurandasque tuum per numen,' as he reads that line; and he fixes the date of the altar of Augustus at Lugdunum in A.U.C. 742 or B.C. 12. Suetonius (Claud. 2) says that the altar was dedicated on the first of August B.C. 10, on the birth-day of Claudius, who was born at Lugdunum. Dion Cassius (54. c. 32) speaks of the festival at the altar of Lugdunum as existing in B.C. 12, and he does not speak of the altar being then dedicated. We should rather infer from him that it was dedicated before B.C. 12. Livy's Epitome 137 places the dedication after the disturbance in Gallia on account of the census, and this appears to be in B.C. 12. Clinton suggests that Suetonius means the anniversary of the dedication; but that is certainly not the meaning of his words.]

Horace begins by excusing himself for not having written before (supposing the truth of the above story) by the great labours and anxieties of Augustus, on whose attention it was not for him to intrude. He goes on to commend the discrimination of the people, who, contrary to that usual practice by which great men are loaded with envy and abuse when alive and with honours only after they are dead, had recognized Augustus' divinity already. But having given the age that credit, he reproaches their

[redacted]

the ancient bards, to have been inspired by the Alban Muse. But if the same rule is to be applied to the Romans as to the Greeks, whose oldest poets no doubt are their best, then farewell to our senses. No doubt our painting, our music, our wrestling, are better than the Greeks'!

(v. 34.) But if time acts on poetry as it does on wine, what number of years are required to give it worth? Shall one who has been dead a hundred years be counted old or new? He is old and good. Well, take away a month or a year from the hundred. Still he may be counted old. Then I accept this admission, and take away one by one, like the hairs from the horse's tail, till at last he shall fall to the ground who estimates merit by a scale of years, and only admires what death has consecrated.

(v. 50.) Ennius is a sage, and bold, and another Homer, in the eyes of our critics. He cares nothing now for his dreams and his metempsychosis. Is not Naevius in our hands and in our memories? Such sanctity does age give to poetry. Men dispute about the merits of these old people. Pacuvius is called learned; Accius sublime; Afranius' toga would fit Menander; Plautus is rapid as Epicharmus; Caecilius beats all in severity; Terence in dramatic skill. These we learn; these we crowd the theatre to see. These are the only poets from Livius downwards.

(v. 63.) Sometimes the vulgar judgment is right, sometimes it is wrong. If it prefers these writers to all others it errs; if it admits that there is a good deal that is antiquated, much that is harsh, much that is slovenly in them, it is wise, and I agree with it, and Jove approves. I have no wish to see Livius and his poetry banished (I remember too well Orbilius and his cane); but that any one should think them perfection is to me surprising. If a single word starts up here and there better than the rest it carries off the whole. On the other hand I am indignant that any thing should be found fault with, not because it is bad but because it is new, and that not indulgence but honour should be demanded for the old. If I express a doubt about a play of Atta's, all the old men cry out against my impudence for venturing to find fault with that which Aesopus and Roscius acted. But the real reason is that they consider nothing can be right but what satisfies them, or they cannot bear to throw away in their age what they got by heart as boys. But he who praises the songs of the Salii, which he understands no better than I do, does so not from love to them but out of envy to us. If Greece had always hated novelty as we do, what should we have had that is old? When she began to turn from war, and to degenerate with her new fortunes, she went from athletes to horses, from sculpture to painting, from music to tragedy, like a spoilt child. But it was to be expected when peace and prosperity came; every thing that delights is apt to pall.

(v. 103.) Once at Rome we used to see men rising early to expound the law to clients, or learning how to make money and to be thrifty. Now it is all changed, and every body is for writing poetry. I myself, when I declare I shall write no more, lie like a Parthian, and begin scribbling before sun-rise. No man undertakes to steer a ship who knows not how; none administer medicines but physicians, or handle tools but workmen; and yet, learned or unlearned, we all write poetry. This little error however has its advantages. The poet loves not money, fears not loss of property, cheats not his partner or his ward, lives plainly; and though he is of no use in war, he is of use at home, if you allow that small things may help the great. The poet forms the lips and chastens the minds of the young; he records great deeds, furnishes great examples, consoles tne poor and sick. Where would be our choirs but for the Muse? How should we pray to the gods? The homely rustics of the olden time, after harvest, used to gather themselves together and offer sacrifice to Tellus and Faunus and their genius. Through them came in the Fescinnine verse, which then was innocent of offence, till the liberty was turned into licence, and the law stepped in to arrest it. When Greece became our prisoner she enslaved her captors, and brought in among

arts, and drove out that rough old Saturnian measure, though even traces of the old rusticity. It was not till after the Punic wars that our minds to the writings of Greece, and tried if we could tran es. We were successful, for we have a spirit lofty and bold and trag style needed correction.

Comedy is supposed to have less labour than tragedy, because tl mmon; but the fact is it has more difficulty because it has less i ou see how clever Plautus is in rakish youths, stingy fathers, trick reat is Dossennus in parasites, and how slip-shod he walks over the s for is to put money in his purse; while those who take to writin l fall with the mere caprice of the spectator. Farewell the stage se is to make me fat and the refusal of it lean. The boldest poet is erted when the mob in the middle of the play call for bears and box he educated have turned to shows; for hours the curtain is down f of processions and beasts, such as would make Democritus laugh, ut the spectators. As to the noise that goes on in the theatres, th num and the roaring of the sea are nothing to it. And what is it e actor spoken? Not a word. They are applauding his fine cloth But lest you should think I bestow grudging praise on an art e, I declare there is nothing that man is not capable of, in my op ve my soul with fiction and magician-like transport me from place t But I pray you bestow some patronage on those who write, not for readers; so shall you worthily fill Apollo's library, and give us poet agement, though we do a great many wrong things I must admi when we intrude upon you out of season; are offended at being n; repeat our verses again and again without being asked; mourn

[redacted]

Romulus et Liber pater et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo qui praegravat artes
Infra se positas; exstinctus amabitur idem.
Praesenti tibi maturos largimur honores,

5. *Romulus et Liber pater*] All these heroes are joined in C. iii. 3. 9 sqq. As to 'Liber' see Epp. i. 19. 4 n. Suetonius, in his life of Augustus (c. 7), says, that when the question of his name was debated some would have had him called Romulus as the second founder of the city, but that the judgment of Munatius Plancus prevailed and he was called Augustus. Dion Cassius (53. 16) says he wished very much to be called Romulus, but was afraid people would think he was aiming at being king, and therefore took the name of Augustus. Dion's stories of this sort are not always to be trusted, and this is no doubt untrue. Augustus had too much sense to desire such a name as Romulus. The four here named were the favourite heroes of the Greeks, who attributed chiefly to their labours the civilization of the world. Of the labours of Hercules Virgil says, Aen. viii. 291:—

> "—— ut duros mille labores
> Rege sub Eurystheo, fatis Junonis iniquae,
> Pertulerit."

[8. *assignant*] The word 'assignare' expresses, according to Roman usage, the fixing of boundaries to the allotments granted out of the public land to Roman settlers.]

12. *Comperit invidiam*] C. iii. 24. 31:—

> "Virtutem incolumem odimus,
> Sublatam ex oculis quaerimus invidi."

In Q. Curtius' history of Alexander (viii. 5. 8), the author, speaking of his flatterers, says: "Hi tum caelum illi aperiebant; Herculem et Patrem Liberum et cum Polluce Castorem novo numini cessuros esse jactabant;" and one of them named Cleo, a Sicilian: "merita percensuit, quibus uno modo referri gratia posset, si quem intelligerent Deum esse confiterentur.—Nec Herculem quidem et Patrem Liberum prius dicatos Deos quam vicissent secum viventium invidiam." Either Curtius copied Horace or there was some book which both imitated.

13. *Urit enim fulgore suo*] 'For that man scorches with his brightness who overpowers capacities inferior to his own:' that is, inferior minds are galled by the consciousness of their inferiority, and extinguished by his greatness. 'Artes' here means attainments or powers of any kind.

15. *Praesenti tibi maturos*] See note on C. iv. 5. 29, and C. iii. 5. 1:—

> "Caelo tonantem credidimus Jovem
> Regnare: praesens divus habebitur
> Augustus."

Suetonius says of Augustus: "Templa quamvis sciret etiam proconsulibus decerni solere, in nulla tamen provintia nisi communi suo Romanoque nomine recepit. Nam in urbe quidem pertinacissime abstinuit hoc honore, atque etiam argenteas statuas olim sibi positas conflavit omnes" (c. 52). Among the coins represented in Patini's notes on Suetonius (Burmann's ed. Tab. xi) is one of silver, which he calls "rarissimus maximi moduli nummus," and on the reverse of which is a temple with the inscription "ROM. ET AVG." The date is A.U.C. 735. (Compare the inscription with Clinton's F. H. for that year.) From the words "COM. ASI." (Commune Asiae) it may have been the temple of Pergamum alluded to by Tiberius in his speech to the senate when he declined a similar honour offered to him in Spain. (Tac. Ann. iv. 37.) It is also mentioned by Dion Cass. (51. 20), together with one in Nicomedia (Bithynia). See also Ann. iv. 55. But a temple in the provinces was an honour which, as Suetonius says, and as appears from Cicero's letters, from coins, and other sources, the governors often enjoyed. Josephus men-

tions a temple of great be
honour of Rome and Augus
the Great at Caesarea, with
tue of Augustus as large a
Olympian Zeus after which
delled; and another of Rom
Here at Argos. This was b
during his life; but Suetoni
that he refused a temple at
firmed in part by Tiberius (
"Optimos quippe mortaliu
cupere. Sic Herculem et Li
Graecos, Quirinum apud nos d
additos. Melius Augustum qui
During his life he desired to
the son of Apollo, and was re
coins in the character of that
on a harp; and Acron (on E
says he set up a statue of hi
library on the Palatine in th
likeness of Apollo. There is a
Patini's collection representin
Jove's 'fulmen.' But it may
that he was not worshipped in
he was dead (when several te
erected to him, and his worshi
larly established), and that the
race speaks of were those which
in the provinces.

16. *Jurandasque tuum per n*
oldest Blandinian MS. and a
have 'numen,' which Bentle
[Ritter has 'numen.'] 'Nom
reading of all editions before
would also alter the text in Ta
73), where it is said "Rubrio c
batur violatum perjurio nomen
He also quotes an altar inscriptio
p. 229): "Numini Augusti votu
tum a plebe Narbonensium in per
the date of which was ...

[redacted]

Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum,
Dictitet Albano Musas in monte locutas.

carmen necessarium;" showing that the word 'carmen' was used for any set form in prose or verse. (C. i. 2. 28 n.) Elsewhere he recommends the XII Tables to those who are given to antiquarian studies: "Sive quem aliena studia delectant, plurima est et in omni jure civili et in pontificum libris et in XII tabulis antiquitatis effigies; quod et verborum prisca vetustas cognoscitur," &c. (de Orat. i. 43.) He calls them (c. 44) "legum fontes et capita," and says they contain more wisdom than whole libraries of philosophical works. As to 'sanxerunt' see S. ii. 1. 81 n.

24. *foedera regum*] The cunning way in which Sex. Tarquinius got possession of Gabii for his father Tarquinius Superbus is related by Livy (i. 54). Dionysius Halicarn. (iv. 58) says he had read an inscription on a shield covered with the hide of an ox sacrificed on the occasion and hung up in the temple of Zeus Fidius at Rome, which inscription contained the terms of a treaty between Tarquinius Superbus and the people of Gabii (Epp. i. 11. 7 n.). The language was archaic, ἀσπὶς—γράμμασιν ἀρχαικοῖς ἐπιγεγραμμένη. Niebuhr says the two stories are not compatible, and he does not believe Livy's. Gabiis and Sabinis are both governed by 'cum.' Compare C. iii. 25. 2: "quae nemora aut quos agor in specus." Niebuhr, speaking of the Sabellian race, says (i. 105, Eng. trans.): "The strictness of their morals and their cheerful contentedness were the peculiar glory of the Sabellian mountaineers, but especially of the Sabines and the four northern cantons, and they preserved it long after the virtues of ancient times had disappeared at Rome from the hearts and the demeanour of men. The Sabines were simple-hearted and honest." The contrast between them and the men of Rome in his own time is described by Horace in C. iii. 6. 37. See also Epod. ii. 41:—

"Sabina qualis aut perusta solibus
Pernicis uxor Apuli;"

and the description of his Sabine neighbours (S. ii. 6. 65, &c.; Epp. i. 14. 3). The treaty Horace alludes to (Sabinis) may be that between Romulus and Tatius, by which the two nations became one (Livy i. 13).

'Aequatus,' in this sense of treaties or agreements made on equal terms, does not occur elsewhere.

26. *Pontificum libros*] These are mentioned by Cicero (de Or. i. 43). The College of Pontiffs had books containing the regulations by which they were guided, and all matters pertaining to their office and the worship of the gods, the general supervision of which was their principal duty. The original books were, according to tradition, given to them by Numa at their first creation; but they were added to from time to time, and they must have been numerous when Horace wrote. Some parts were no doubt very antiquated in expression and ideas.

26. *annosa volumina vatum*] Suetonius says of Augustus (c. 31) that after he became Pontifex Maximus, "quicquid fatidicorum librorum Graeci Latinique generis, nullis vel parum idoneis auctoribus vulgo ferebatur, supra duo millia contracta undique cremavit; ac solos retinuit Sibyllinos: hos quoque delectu habito; condiditque duobus forulis auratis sub Palatini Apollinis basi." Augustus did not succeed to the office of Pontifex Maximus till after the death of Lepidus in A.U.C. 741. Porphyrion explains the 'volumina' as those "Marcii vatis, aut Sibyllae." The 'carmina' of Marcius, or the Marcii, were old writings in a prophetic strain and half metrical form, of which Livy has quoted two specimens (xxv. 12), but not apparently with all the archaisms complete. According to Suetonius, Augustus burnt all books of this sort except the 'Sibyllini libri,' as they were called, which were written in Greek. But Servius (on Aen. vi. 72) says that along with these books were preserved the books of Marcius. Other prophetic books were kept in the Capitol, such as "the Etruscan prophecies of the nymph Begoe, and those of Albuna or Albunea of Tibur (C. i. 7. 12). These were all books of fate, and every Etruscan city seems to have possessed such" (Niebuhr i. 507). Niebuhr (i. 259 n.) thinks that Horace may be alluding to the old historical lays from which the history of the Roman kings has been forged, as well as to prophetical books like those of the Marcii, which Niebuhr says, "in spite of his contemptuous glance at them, were extremely poetical. Of this," says he, "we may judge even from the passages preserved by Livy. We must not let Horace determine our opinion on these poems any more than on Plautus."

27. *Dictitet Albano*] There is force in 'dictitet:' 'would persist in affirming,'

[redacted]

Dum cadat elusus ratione ruentis acervi
Qui redit in fastos et virtutem aestimat annis,
Miraturque nihil nisi quod Libitina sacravit.
Ennius et sapiens et fortis et alter Homerus,
Ut critici dicunt, leviter curare videtur
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est, et mentibus haeret
Paene recens? Adeo sanctum est vetus omne poëma.

47. *ratione ruentis acervi*] This seems ɔ be an allusion to what Cicero (de Divinat. i. 4) calls 'argumentatio acervalis,' from he Greek σωρίτης (from σωρός, 'acervus,' heap), a logical term signifying a series of propositions linked together and depending each upon the one before it, till a conclusion is come to which connects the first proposition with the last; but it may go on or ever without any conclusion at all. Persius uses the same illustration (S. vi. 78 sqq.):

'Rem duplica. Feci. Jam triplex; jam mihi quarto;
Jam decies redit in rugam. Depunge ubi sistam,
Inventus, Chrysippe, tui finitor acervi."

The invention of the σωρίτης is attributed to Chrysippus the Stoic. ['Cadat elusus:' he who takes one grain from a heap, still leaves a heap; but if he goes on, the heap is finally reduced to nothing, and so if he should assert that there is always a heap, he is finally confuted by 'the reckoning of the diminishing heap.' Thus it appears, as Krüger says, that such words as 'great,' 'small,' 'many,' 'few,' have no exact meaning.]

48. *Qui redit in fastos*] The word 'fasti,' as applied to records, belonged properly to the sacred books or tables in which the 'fasti' and 'nefasti dies' were distinguished, that is, the Calendar. When these were made public (Livy ix. 46) calendars became common, and in these (which were usually engraved on tables of stone) remarkable events were inserted, so that they became a source of historical information. There were also consular annals, or registers of the consuls and other chief magistrates, kept among the records of the state, and these were also called 'fasti,' or 'annales,' either of which words came, in consequence, to be used generally for historical registers of any kind, particularly by the poets. Horace applies it to the family genealogies of the Lamia family. (C. iii. 17. 4.) See also C. iv. 13. 15; 14. 4; and S. i. 3. 112, where it is applied in the most general way to the history of the world.

49. *Libitina*] See S. ii. 6. 19 n.

50. *Ennius et sapiens*] Ennius was born at Rudiae, in Calabria, B.C. 239. Besides his great historical epic poem called Annales, and plays, and satires, he wrote philosophical poems of which the titles of some and very slender fragments have been preserved. He followed the opinions of Pythagoras, and in the beginning of his epic poem he declared that the spirit of Homer had passed into his body, having meanwhile inhabited, among others, that of a peacock; whence Persius says (vi. 10):—

"Cor jubet hoc Enni, postquam destertuit esse
Maeonides, Quintus pavone ex Pythagoreo;"

which means that he had woke up from his dream of being Homer, and having passed through the body of a peacock, he had become Quintus Ennius. He says however that Ennius need not care what was thought of his professions and his dreams, since he was certainly worshipped as if he were a second Homer. As to 'critici' see Epp. i. 19. 40 n. Ennius is called 'fortis' not for his personal bravery (though he saw some service), but for the boldness of his style.

53. *Naevius in manibus non est*] Cn. Naevius was born about the middle of the third century B.C., and wrote plays and an epic poem on the first Punic war, in which he served (Gell. xvii. 21). To this epic poem Virgil seems to have owed some of his ideas. Terence ranks him with Plautus and Ennius as one of his models; and, comparing these three with his own contemporaries, he says:—

"Quorum aemulari exoptat negligentiam
Potius quam istorum obscuram diligentiam." (Prol. Andria, 20 sq.)

Naevius was perhaps rather the oldest of the three.

54. *Paene recens*] Bentley made this sentence interrogative. A few editors have

Vincere Caecilius gravitate, Terentius arte.

much older. The chief part of his literary life was spent at the Court of Gelon, and his successor Hiero at Syracuse, with Pindar, Aeschylus, and other poets who were patronized at that court, where he composed comedies, thirty-five of which are known by their titles and some by fragments. They are partly mythological and partly political and historical. He is called by Theocritus the inventor of comedy (*ὁ τὰν κωμῳδίαν εὑρὼν* 'Επίχαρμος, Epig. xvii.), and Plato places him at the head of that branch of poetry as Homer was at the head of tragedy. Speaking of those *σοφοί* who maintained the doctrine of perpetual motion or flux, he mentions Πρωταγόρας τε καὶ 'Ηράκλειτος καὶ 'Εμπεδοκλῆς· καὶ τῶν ποιητῶν οἱ ἄκροι τῆς ποιήσεως ἑκατέρας, κωμῳδίας μὲν 'Επίχαρμος, τραγῳδίας δὲ 'Όμηρος (i 152, Steph.). His writings were well known to Cicero, who speaks of him as "vafer ille Siculus Epicharmus" (ad Att. i. 19. 8); "astutus nec insulsus homo" (Tusc. Disp. i. 8). Aristotle (Poet. c. 5) says that Epicharmus and Phormis were the inventors of comedy. Bentley (Epp. of Phalaris, p. 199) takes the fact to be that the comedies of Epicharmus were the first that were written. ['Ad exemplar properare,' may mean 'strives to imitate his model Epicharmus.']

59. *Vincere Caecilius gravitate*] This comic poet was born at Mediolanum (Milan). He was a slave, and while in that condition received the name of Statius ("Statius autem servile nomen fuit," Gell. iv. 20, where he is giving an account of Caecilius), and when he recovered his freedom he retained this name as a cognomen: "Sed postea versum est quasi in cognomentum appellatusque Caecilius Statius." He died A.U.C. 586, the year after Ennius. His contemporaries held him in high estimation. According to the text of Suetonius' life of Terence as it now stands, Caecilius was the person to whom Terence was directed by the Aediles to carry his Andria for his judgment. He found him at dinner, and because he was shabbily dressed he was directed to sit down on a stool and read what he had got. After he had read a few verses Caecilius was so struck with what he had heard, that he made the author come to table among the guests and finish his play. This anecdote shows Caecilius' position. Cicero places him, not without some hesitation, at the head of the comic poets (sup. v. 56 n.). Also in the canon, as it is called, of Volcatius Sedigitus, a critic of or near the Augustan age, Caecilius is assigned the first place among the comic poets (Gellius, xv. 24). But as he puts Terence in the sixth rank, there is no dependence to be placed on his judgment. Varro says he was best in his plots, and that he moved the feelings. Cicero, though he puts him so high, speaks ill of his Latin (Brut. 74, quoted above, v. 56, and ad Att. vii. 3. 10). ['Gravitate:' 'gravitatem Caecilii refero ad sententias senum,' Ritter.]

— *Terentius arte*] I will give the judgment of a modern critic (Spence, Polymetis, p. 11 sq.) upon Terence, which I should think represents the opinion of his sensible contemporaries. It appears to me very just as far as it goes:—"We may see by that (the Eunuchus) and the rest of his plays which remain to us to what a degree of exactness and elegance the Roman comedy was arrived in his time. There is a beautiful simplicity which reigns through all his works. There is no searching after wit, and no ostentation of ornament in him. All his speakers seem to say just what they should say and no more. The story is always going on, and goes on just as it ought. This whole age, long before Terence and long after, is rather remarkable for strength than beauty in writing. The Roman language itself in his hands seems to be improved beyond what one could ever expect, and to be advanced almost a hundred years forwarder than the times he lived in." This he accounts for by his intercourse with Laelius and the younger Scipio Africanus, by both of whom Terence was supposed to have been assisted in writing his plays: "licet Terentii scripta ad Scipionem Africanum referantur, quae tamen sunt in hoc genere elegantissima" (Quintil. x. 1. 100). "Terentium cujus fabellae propter elegantiam sermonis putabantur a C. Laelio scribi" (Cic. ad Att. vii. 3. 10). Donatus, in his life of Terence, quotes the authorities of Q. Memmius, the orator, and Nepos for the same fact; and he himself alludes to it as a matter cast in his teeth by his adversaries, but as one of which, if it were true, he should have more reason to be proud than ashamed. (Prologus to Adelph. and Heautont.) But there is no patchwork in Terence's plays. No help he could have had from any one would account for the uniform elegance of language, pathos, good taste, wit, and humorous pictures of real life and nature, that appear throughout his writings. Afranius (in Suetonius' life,

Dicere credit eos, ignave multa fatetur,
Et sapit et mecum facit et Jove judicat aequo.
Non equidem insector delendaque carmina Livi
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare; sed emendata videri
Pulchraque et exactis minimum distantia miror;
Inter quae verbum emicuit si forte decorum, et
Si versus paulo concinnior unus et alter,
Injuste totum ducit venditque poëma.
Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper;
Nec veniam antiquis sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae

70. *plagosum mihi parvo Orbilium dictare*] Orbilius Pupillus was a native of Beneventum. He early lost his parents, who had given him a good education, and being left destitute, became an apparitor to the magistrates in his native town. He afterwards served in the army, and then returned home and taught. In his fiftieth year (A.U.C. 691) in the consulship of Cicero, he came to Rome and set up a school, which brought him more fame than profit. He wrote a book on the ill-treatment that teachers experienced from the parents of their pupils. Perhaps they had reason to find fault with him if Horace's epithet gives a right notion of his character. He seems to have held the rod as the principle of school government; wherefore the following line was written on him by one Domitius Marsus, "Si quos Orbilius ferula scuticaque cecidit." He lived in great poverty in a garret (Epp. i. 1. 91 n.) to nearly a hundred years of age, having long lost his memory. His townspeople were proud of him and erected a marble statue to his memory. These particulars are from Suetonius' treatise De Illustr. Grammaticis, c. 9. Orbilius was in his forty-eighth year when Horace was born. He was therefore not young when the poet went to his school. Perhaps Horace's judgment of Livius may have been influenced by his early recollections, and "what it then detested still abhorred," as a modern poet has said of Horace himself, "the drill'd dull lesson forced down word by word." The author of the Dialogue de Oratoribus complains (c. 23) that in his time the old writers were preferred to the new: "Vobis utique versantur ante oculos qui Lucilium pro Horatio et Lucretium pro Virgilio legunt," &c. Orelli thinks the boys learnt the Latin Odyssey to enable them to understand the Greek. If so Orbilius deserved an application of his own cane. He appears to have been one of the old school, and perhaps he thought that pleasant learning was not good for young minds; but Bentley, thinking it improbable a schoolmaster of repute would teach boys of noble birth such language as that of Livius, has changed Livi into Laevi, with the support of one MS. Laevius (if he ever existed) was a writer of small love verses and a contemporary of Cicero. He has therefore no place here. As to 'dictare,' see S. i. 10. 75 n.

73. *verbum emicuit*] "Ex insperato apparuit," Comm. Cruq.

75. *ducit venditque poëma*] The meaning of 'vendit' is the same as in Juvenal (vii. 135), "purpura vendit Causidicum, vendunt amethystina." It commends the whole poem. [Krüger quotes Cicero (ad Att. xiii. 22) where 'vendidisti' means 'commendasti.' Compare ad Att. xiii. 19, 'commendavit.'] 'Ducit' seems to mean, 'brings it forward,' or 'carries the poem with it.' A great many interpretations have been given, and Bentley can find no sense in this word. He therefore, on the authority of one MS., which he calls "egregius codex," changes 'vendit' to 'venit,' and makes 'poëma' the nominative to the verbs, and 'ducit' he interprets "decipit, fuco fallit, palpo percutit," 'takes in purchasers,' as "emptorem ducat hiantem" (S. i. 2. 88).

79. *crocum floresque perambulet Attae fabula*] Atta was a writer of comedies ('togatae'), of which a few fragments remain. He died A.U.C. 676. The title of

spect to 'crocum floresp
Comm. Cruq. says, "i. e.
cepta sit quae floribus et c
It is not clear that Horace
cular play in mind, but it
an affectation of Atta's t
scattered on the stage, o
usual to sprinkle a perfume
the crocus. Propert. (iv. 1

"Nec sinuosa cavo pendeba
Pulpita sollennes non o

which verses are repeated a
word by Ovid (A. A. i. 103).
Martial alludes to in "L
quamvis sint pulpita nimbo"
Lucretius, ii. 416]. The
mixed with water and throw
pipes, so as to sprinkle not o
but the spectators. The
crocus was that of Mount Co
cia (S. ii. 4. 68 n.).

[81. *Cuncti—patres*] Rit
the 'patres' to be the senat
with Krüger that Horace me
people (v. 85. Comp. v. 109).

82. *Quae gravis Aesopu*
Aesopus, the tragic actor, was
friend of Cicero and most of
guished men of that time. H
than Cicero, but the date of
death is not known. He was
of some person belonging to
gens. Speaking of enunciation
applies the same epithet to A
Horace does: "Plus autem a
bent lentiora: ideoque Rosciu
Aesopus gravior fuit, quod ille
hic tragoedias egit" (xi. 3. 111
makes Quintus compare Aesopu
with his own, and speaks of hi

[redacted]

Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graecis novitas invisa fuisset
Quam nobis, quid nunc esset vetus? aut quid haberet
Quod legeret tereretque viritim publicus usus?
Ut primum positis nugari Graecia bellis
Coepit et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum,
Marmoris aut eboris fabros aut aeris amavit,
Suspendit picta vultum mentemque tabella,
Nunc tibicinibus, nunc est gavisa tragoedis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit mature plena reliquit.
Quid placet aut odio est quod non mutabile credas?
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et sollemne reclusa

[92. *viritim—usus*] 'Publicus usus' is equivalent to the 'people who use;' 'viritim,' 'severally,' 'individually.']

93. *Ut primum positis*] Here follows a description of the Athenians as they quickly became after the Persian War, and especially under the administration of Pericles and afterwards. It is only to Athens that Horace's language will accurately apply. During the age of lyric poetry which preceded that war, she had not a poet of distinction. Her public buildings, destroyed by Xerxes, were replaced by others far more splendid a few years after the defeat of the Persians. Temples and theatres were erected at enormous cost, and ornamented by the genius of Pheidias and others (architects and sculptors) of great renown. The coincidence which, according to the general belief, associates the names of the three great tragedians with the date of Salamis, marks that day as the commencement of a new career of intellectual activity and social degeneracy on the part of the Athenians. With the progress of the drama came habits of idleness; with the possession of wealth rose the taste for litigation and habits of extravagance; with the thirst for knowledge came in the teaching of sophistry; and with political power arose the passions of the people and the influence of demagogues. Little more than a century saw the birth and extinction of this greatness. Thirlwall's Greece, vol. iii. 62 sq.; 70 sq.; iv. 256.

95. *athletarum studiis*] The term ἀθλητής (from ἆθλα, the prizes of victory) was applied by the Greeks only to those who contended in the great games (the Olympian, Isthmian, Nemean, and Pythian) for prizes in exercises of personal strength, as wrestling, running, boxing, leaping, throwing the quoit or javelin. Great honour was paid to successful 'athletae.' They were introduced at Rome about two centuries B.C., and under the emperors were a privileged class and formed a 'collegium.' (See Dict. Ant. arts. 'Athletae,' 'Pancratium,' 'Pentathlum.')

96. *Marmoris aut eboris fabros aut aeris*] All the great artists of this period, as Pheidias, Polycleitus, Myron, wrought in bronze as well as marble, and were scarcely less distinguished for engraving and chasing, than in the higher departments of art. The most celebrated works in ivory were the statues of Jupiter Olympius at Elis, and of Minerva in the Parthenon, executed by Pheidias. They were chryselephantine.

101. *Quid placet aut odio est*] Horace's argument against the favourers of the old poets is this: 'If the Greeks had been as averse to what was new as some of us appear to be, where would have been the improvements that took place after the Persian wars?' Peace and prosperity brought with it tastes of a high order; and though there was fickleness in the pursuit of these things, this was to be expected, and may be excused, seeing what human nature is.

[redacted]

Non temere est animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet;
Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo;
Militiae quamquam piger et malus, utilis urbi,
Si das hoc parvis quoque rebus magna juvari.
Os tenerum pueri balbumque poëta figurat,
Torquet ab obscoenis jam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae;
Recte facta refert, orientia tempora notis
Instruit exemplis, inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit,
Caelestes implorat aquas docta prece blandus,
Avertit morbos, metuenda pericula pellit,
Impetrat et pacem et locupletem frugibus annum.
Carmine di superi placantur, carmine Manes.

temere avarus' seems to mean 'not readily given to avarice.' In S. ii. 2. 116 he says, "non temere edi luce profesta Quidquam praeter olus" (see note), and in Epp. ii. 2. 13, "non temere a me Quivis ferret idem," where the sense is much the same as here.

[120. *hoc studet unum*] 'Studere' is often used with a neuter accusative. Cic. Philip. vi. 7, 'unum studetis.']

122. *Non fraudem socio puerove*] See C. iii. 24. 60 n., and as to 'pupillo' see Epp. i. 1. 21 n.

123. *siliquis et pane secundo*] 'Siliqua' is the pod of any leguminous vegetable: but it was applied particularly to a plant, the 'siliqua Graeca,' which is still found in Italy and Spain. The Italian name is 'carruba,' and the Spanish 'algarroba.' It produces long pods filled with a sweetish pulp. The name is derived from *χαρουβία*, which Forcellini says is derived from *κυρά-βιον*, a horn. 'Panis secundus,' or 'secundarius' (Sueton. Aug. c. 76), is bread made from inferior flour.

127. *jam nunc*] See C. iii. 6. 23 n. As to 'formare,' see C. iii. 24. 54; S. i. 4. 121; A. P. 307, and other places. For 'corrector,' see Epp. i. 15. 37. 'Orientia tempora' seems to mean the time of youth, as we say, the dawn of life. Orelli says it does not mean this, but each season of life as it begins. ['Orientia tempora:' 'the coming times,' 'tempora instantia,' Ritter. 'Coming generations,' Krüger.]

132. *Castis cum pueris*] The Carmen Saeculare was sung by a choir, consisting of twenty-seven boys, and as many girls, of noble birth (see Introduction); and such choruses were usual on special occasions of that sort. The vestal virgins addressed their prayers to their goddess 'docta prece,' the equivalent for which is 'carmine:'

"prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?" (C. i. 2. 26)

where 'prece' is opposed to 'carmina,' though the latter too were prayers, and perhaps in verse, but in a set form, 'doctae preces.'

138. *carmine Manes*] The great annual festival at which the Manes, the souls of the departed, were worshipped, was the Lemuria, which was celebrated in May, on the 9th, 11th, and 13th days of the month. They were also worshipped shortly after a funeral at the 'feriae denicales,' when the family of the deceased went through a purification. The Lares being also the spirits of the dead, differed only in name from the Manes, which were ordinarily inserted in sepulchral inscriptions, as the Dii Manes of the departed. The name is derived from a

Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec jam saevus apertam
In rabiem coepit verti jocus et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; fuit intactis quoque cura
Conditione super communi; quin etiam lex
Poenaque lata malo quae nollet carmine quemquam
Describi; vertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit et artes
Intulit agresti Latio; sic horridus ille
Defluxit numerus Saturnius et grave virus

152. *quin etiam lex poenaque lata*] See S. ii. 1. 80 n. 'Lata' properly belongs to 'lex:' when a penalty was inserted in the 'lex' it was 'lex sancta,' as stated in the note just referred to. The authority in respect to the XII Tables is Cicero (De Re Pub. iv. 10): "Nostrae contra duodecim Tabulae cum perpaucas res capite sanxissent, in his hanc quoque sanciendam putaverunt, si quis occentavisset, sive carmen condidisset quod infamiam faceret, flagitiumve alteri: praeclare, judiciis enim magistratuum disceptationibus legitimis propositam vitam non poëtarum ingeniis habere debemus; nec probrum audire nisi ea lege ut respondere liceat et judicio defendere." This he says with particular reference to the licence of the Greek comedy. "Occentare est infame carmen nominata persona edere: contrarium canticum cantare" (Scholiast on the above in August. de Civ. Dei, ii. 9. Benedictine edition).

154. *Describi*] Compare S. i. 4. 3: "Si quis erat dignus describi." 'Fustuarium' was a mode of putting to death by beating with sticks, usually but not only, as this passage shows, inflicted on soldiers.

156. *Graecia capta ferum victorem cepit*] Ovid (Fast. iii. 101):—

"Nondum tradiderat victas victoribus artes
Graecia, facundum, sed male forte genus;"

and Livy makes Cato say, speaking in favour of the Lex Oppia (xxxiv. 4): "Haec ego, quo melior laetiorque in dies fortuna rei publicae est imperiumque crescit, et jam in Graeciam Asiamque transcendimus omnibus libidinum illecebris repletas, et regias etiam attrectamus gazas; eo plus horreo ne illae magis res nos ceperint quam nos illas. Infesta mihi, credite, si qua ab Syracusis illata sunt huic urbi. Jam nimis multos audio Corinthi et Athenarum ornamenta laudantes mirantesque, et antefixa fictilia Deorum Romanorum ridentes." Compare also what Livy says (xxv. 40) respecting the spoils imported by Marcellus from Syracuse, which city was taken A.U.C. 542, the seventh year of the second Punic war, after which Horace dates the study of Grecian literature at Rome. In A.U.C. 608, the last year of the third Punic war, Corinth was taken by Mummius. Horace had probably both these periods in his mind, as well as the conquest of Southern Italy, in the towns of which were some of the finest works of Grecian art. Gellius (xvii. 21) quotes two trochaic verses of Porcius Licinius, a poet whose age is unknown:—

"Poenico bello secundo Musa pinnato gradu
Intulit se bellicosam in Romuli gentem feram."

The reader may refer to Spence's Polymetis (pp. 36 sqq. fol. edit.) for an account of the progress of the Romans in the appreciation of Greek Literature and arts. A reference to the note on v. 62 will show that the first play copied from the Greek was not exhibited at Rome till after the first Punic war, which ended in A.U.C. 513.

158. *Defluxit numerus Saturnius*] The Saturnian verse, according to Niebuhr (i. 259 n.), continued in use to the middle of the seventh century of the city. It consisted of a great variety of lyrical metres, which he says were carried to a high degree of perfection (but see his specimens

ti stolidique, et depugnare parati
cordet eques, media inter carmina poscunt
ırsum aut pugiles; his nam plebecula plaudit.
n equitis quoque jam migravit ab aure voluptas
s ad incertos oculos et gaudia vana.
tuor aut plures aulaea premuntur in horas,
fugiunt equitum turmae peditumque catervae;
trahitur manibus regum fortuna retortis,
la festinant, pilenta, petorrita, naves,

discordet eques] See S. i. 10.

ut ursum aut pugiles] Augustus ıd a liking for boxers (Epp. i. 1. 'he interruptions to the regular ich Horace here mentions appear ıen of common occurrence. Te- ıplains that the representation of ra was interrupted in this way . At that time the plays were ed on a temporary platform in , where also gladiators and shows easts were exhibited (Epp. i. 1. a amphitheatre for the purpose east shows was built for the first Statilius Taurus in A.U.C. 725 in us Martius (Suet. Aug. 29). The with contempt of the representat the opening of the theatre of Cn peius, in which he says: "Ap spectatio tollebat omnem hilarita Quid enim delectationis habent mulli in Clytaemnestra? (a play of aut in Equo Trojano (a play of craterarum tria millia, aut armatu peditatus et equitatus in aliqua quae popularem admirationem runt, delectationem tibi nullam lissent."

189. *aulaea premuntur*] At th of the stage was the 'scena,' or which was painted some scene sui the performance. Before this 'scen a curtain, which was let down (prem

Captivum portatur ebur, captiva Corinthus.
Si foret in terris rideret Democritus, seu
Diversum confusa genus panthera camelo,
Sive elephas albus vulgi converteret ora;
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem mimo spectacula plura;
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum,
Tanto cum strepitu ludi spectantur et artes
Divitiaeque peregrinae, quibus oblitus actor
Cum stetit in scena concurrit dextera laevae.
Dixit adhuc aliquid? Nil sane. Quid placet ergo?
Lana Tarentino violas imitata veneno.
Ac ne forte putes me quae facere ipse recusem

with well-stuffed cushions, and used by women. It was also a travelling carriage. As to 'petorritum' see S. i. 6. 104 n., and Epp. i. 11. 28 n.

[193. *ebur*] May mean either tusks of ivory or works of art decorated with 'ivory.' 'Captiva Corinthus' is an allusion to the capture of Corinth by Mummius, and to the bronzes of Corinth.]

194. *Democritus*] See Epp. i. 12. 12 n. Democritus had the character of a laughing philosopher, who turned things habitually into ridicule. Juvenal (x. 33) says, "Perpetuo risu pulmonem agitare solebat Democritus;" having just before compared him with the sad philosopher Heraclitus.

[195. *Diversum*] 'A panther, an animal of a different kind (diversum genus), mixed with a camel.' This is the 'camelopardalis' or giraffe, which was first seen at the Circenses ludi of the Dictator Caesar (Plin. N. H. 8. c. 18, 27).

196. *Sive elephas albus*] The king of Ava has for one of his many titles the Lord of the White Elephant; and it has been usual for the British Government, when an elephant of this colour was caught in their territories, to send it with due ceremony as a present to his majesty. White elephants are merely lusus naturae: they are not a distinct species, as some have supposed. They have pink eyes, like other albinos, but do not differ from the brown in other respects. They are not common.

198. *mimo*] See S. i. 10. 6 n.

202. *Garganum mugire putes*] See C. ii. 9. 7. "Next morning we took a pleasant ride into the heart of the mountains (of Gargano), through shady dells and noble woods, which brought to our minds the venerable groves that in ancient times bent with the loud winds, sweeping along the rugged sides of Garganus. There is still a respectable forest of evergreen and common oak, pitch-pine and hornbeam, chestnut and manna-ash; still

'——Aquilonibus
Querceta Gargani laborant
Et foliis viduantur orni.'"
(Swinburne i. 155.)

207. *Lana Tarentino*] The different shades of the purple dye were obtained by different mixtures of the juice of the 'murex' with that of the 'purpura.' The violet colour was much in fashion at this time, together with the scarlet peculiar to Tarentum, 'rubra Tarentina' (Pliny N. H. ix. 39. 63). The Tarentines imitated all the foreign varieties. The Tyrian purple, which was of the colour of congealed blood, was got by steeping the wool in pure unboiled juice of the 'purpura,' and then letting it lie and simmer with that of the 'murex.' But these imitations never came up to the original dyes, and were easily detected. (Epp. i. 10. 26 n.)

208. *quae facere ipse recusem*] That is, what he has no capacity for. Horace denies that he is disposed to detract from the merits of good dramatic poets; on the con-

recte tractent alii laudare maligne,
er extentum funem mihi posse videtur
›ëta, meum qui pectus inaniter angit,
t, mulcet, falsis terroribus implet,
agus, et modo me Thebis, modo ponit Athenis.
m age et his qui se lectori credere malunt
a spectatoris fastidia ferre superbi
m redde brevem, si munus Apolline dignum
omplere libris et vatibus addere calcar,
tudio majore petant Helicona virentem.
a quidem nobis facimus mala saepe poëtae,
vineta egomet caedam mea,) cum tibi librum
:ito damus aut fesso; cum laedimur unum
iis amicorum est ausus reprehendere versum;
loca jam recitata revolvimus irrevocati;
lamentamur non apparere labores
ros et tenui deducta poëmata filo;
speramus eo rem venturam ut simul atque
iina rescieris nos fingere commodus ultro
ssas, et egere vetes, et scribere cogas.
tamen est operae pretium cognoscere, quales

[redacted]

Choerilus, incultis qui versibus et male natis
Rettulit acceptos, regale nomisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille poëma
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit ne quis se praeter Apellen
Pingeret, aut alius Lysippo duceret aera
Fortis Alexandri vultum simulantia. Quodsi
Judicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boeotum in crasso jurares aëre natum.

233. *Choerilus*] Choerilus of Iasos, according to Acron, was "poëta qui Alexandrum Magnum secutus bella ejusdem descripsit: cui Alexander dixisse fertur malle se Thersitem Homeri esse quam hujus Achillem." He adds: "Choerilus Alexandri poëta depactus est cum eo ut si versum bonum faceret aureo numismate donaretur, si·malum colaphis feriretur; qui saepe male dicendo colaphis nectus est." This poet has been confounded with a native of Samos, who wrote an epic poem on the Persian wars of Darius and Xerxes. He is mentioned again A. P. 357. 'Male natis versibus:' ['neque arte neque natura bonos versus facientem,' Porphyrion. 'Versibus' is the dative dependent on 'rettulit acceptos,' S. ii. 3. 69 n.] means verses made by a poet who was not born such, seeing that 'poëta nascitur non fit.' 'Philippi' were gold coins with Philip's head on them, the Macedonian 'stater,' of which many specimens are in existence. The value is reckoned at 1*l.* 3*s.* 6*d.* of our money. (See Dict. Ant.)

236. *Atramenta*] Pliny (H. N. xxxv. 6, 25) gives an account of the way in which ink was made by the ancients. The Greeks called it *μέλαν*, the Romans 'atramentum scriptorium,' or 'librarium,' to distinguish it from shoemaker's dye, also called 'atramentum,' and a paint which had the same name. See Dict. Ant. Horace says it is a common thing for poets to defile great deeds with bad verses, as the fingers are defiled when they handle ink.

239. *ne quis se praeter Apellen*] Apelles painted during the latter half of the fourth century B.C. at the court of Philip, and in the camp of Alexander. This story is referred to by Cicero in his letter to Lucceius (ad Fam. v. 12. 7: "Neque enim Alexander ille gratiae causa ab Apelle potissimum pingi et a Lysippo fingi volebat; sed quod illorum artem cum ipsis tum etiam sibi gloriae fore putabat." See also Pliny (vii. 37) and Plutarch (Alex. c. 4). His reputation as a painter stood higher than that of any other ancient painter. His most celebrated painting was that of Aphrodite rising from the sea, which was placed by Augustus in the temple of C. Julius Caesar.

Lysippus was a younger contemporary of Apelles, and a native of Sicyon. He wrought almost entirely in bronze. [See Sillig, Catalogus Artificum, Apelles and Lysippus.] Plutarch (de Fort. et Virt. Alex. ii. 2) says *ἦν δὲ καὶ Ἀπελλῆς ὁ ζωγράφος καὶ Λύσιππος ὁ πλάστης κατ' Ἀλέξανδρον· ὧν ὁ μὲν ἔγραψε τὸν κεραυνόφορον οὕτως ἐναργῶς καὶ κεκραμένως ὥστε λέγειν, ὅτι δυοῖν Ἀλεξάνδρων ὁ μὲν Φιλίππου γέγονεν ἀνίκητος, ὁ δὲ Ἀπελλοῦ ἀμίμητος.* And of Lysippus he says: *Λυσίππου δὲ τὸ πρῶτον Ἀλέξανδρον πλάσαντος ἄνω βλέποντα τῷ προσώπῳ πρὸς τὸν οὐρανὸν (ὥσπερ αὐτὸς εἰώθει βλέπειν Ἀλέξανδρος ἠσυχῆ παρεγκλίνων τὸν τράχηλον) ἐπέγραψέ τις οὐκ ἀπιθάνως,—*

αὐδασοῦντι δ' ἔοικεν ὁ χάλκεος εἰς Δία λεύσσων·
γᾶν ὑπ' ἐμοὶ τίθεμαι, Ζεῦ σὺ δ' Ὄλυμπον ἔχε.

He also says that Alexander ordered that Lysippus alone should make his statues, because he was the only artist who represented his character, and while adhering to his features did not fail to bring out his virtues. ['Alius Lysippo:' 'any other than Lysippus.' See Epp. i. 16. 20.]

244. *Boeotum in crasso*] Respecting the proverbial dulness and sensuality of the Boeotians, which Polybius said was unparalleled in Grecian history, see Thirlwall

Sedulitas autem stulte quem diligit urget,
Praecipue cum se numeris commendat et arte:
Discit enim citius meminitque libentius illud
Quod quis deridet quam quod probat et veneratur.
Nil moror officium quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto,
Ne rubeam pingui donatus munere, et una
Cum scriptore meo, capsa porrectus aperta,
Deferar in vicum vendentem thus et odores
Et piper et quidquid chartis amicitur ineptis.

[260. *Sedulitas*] 'Officiousness.' See Epp. i. 7. 8. 'Officium' v. 264 has a like meaning. 'Urget' corresponds to 'gravat.']

262. *Discit enim citius*] 'Quis' belongs both to 'discit' and to 'deridet.' Horace says men are more apt to remember what is ridiculous than that which is good and serious; and therefore it is not pleasant to have one's name associated with silly verses or an ugly wax image, such as the admirers of public men might think to honour them with. Busts of literary and other distinguished men were put up in the public libraries (S. i. 4. 21 n.), and were probably multiplied for sale. They were sometimes made of wax, of which material were made the family busts preserved in the 'atria' of private houses.

268. *capsa porrectus aperta*] As to 'capsa,' see the note last referred to. Horace speaks of being stretched out in an open box as if he were a corpse carried on a 'vilis arca' (S. i. 8. 9 n.) to the common burial ground, that is, to the grocer's shop. 'Vicum' may mean the 'Vicus Thurarius,' which was a part of the Vicus Tuscus mentioned S. ii. 3. 228. 'Porrectus' is used commonly for corpses. Catullus uses it absolutely for 'mortuo' (67. 6): "Postquam ex porrecto facta marita sene." Most of the old editions have 'operta,' 'covered,' and many MSS. have it. That was the reading also of Porphyrion, and Bentley adopts it. Ascensius (1519) has 'aperta,' which has also good authority. 'Aperta' keeps up the notion of a 'sandapila' or common bier on which the poor were carried out to burial. In plain language Horace says he might expect his panegyrist's verses to be carried to the grocer, and himself to be held up to ridicule with the author. Compare Catullus (95. 8): "At Volusi annales—Et laxas scombris saepe dabunt tunicas;" and Persius (i. 43), "nec scombros metuentia carmina nec thus." [Ritter, who has 'operta,' says:—'capsa libri cum clausa feratur, etiam qui libro celebratus est sic efferetur.']

EPISTLE II.

This Epistle is addressed to Julius Florus, to whom also the third of the first book was written. (See Introduction.) The professed purpose is to excuse Horace for not having sent Florus any verses. He says he had warned him before he went that he should not be able to write; that he had grown lazy. He reminds him too that he had originally only written verses to bring himself into notice because he was poor, and now he had not the same motive. Besides he was getting on in years, and people's tastes were so various, and the noise and engagements of the town so distracting, and the trouble of giving and receiving compliments so great, that he had abandoned poetry in disgust. It was better to study philosophy, in pursuance of which he reads himself a lecture of nearly a hundred lines, the substance of which is that he had better be content with what he has got by his profession, set to work to purge his mind, and leave jests and wantonness to younger men. It seems that Florus wished him to write

when you should write. What was the use of my doing so if now you are to reproach me as if I had broken my word?

(v. 26.) An officer of Lucullus' one night while he was asleep had all his money and equipments stolen. He became furious in consequence with himself as well as the enemy, and while his blood was up stormed and took one of the king's strongest places full of treasure, for which he was promoted and rewarded. About the same time the general wanted to get possession of a certain fortress, and calling the officer he says to him, 'Go, my brave friend, go where thy valour calls thee, and great shall be thy reward.' 'Nay,' replies the cunning man, 'send some one who has lost his purse.'

(v. 41.) It was my lot to begin my education at Rome and to finish it at Athens. From thence I was hurried off to the disastrous wars, and when I got my discharge at Philippi, with my wings cropped, shorn of my inheritance, I was driven by my poverty to write verses. But now that I have enough, I should be mad past recovery if I did not count my ease better than scribbling. Time is stealing every thing from me,—mirth, love, wine, and sport, and now it is taking poetry too. Besides people's tastes differ so much. You like song, another likes iambics, a third coarse satire. How can I please you all? Then again how can I write among all the distractions of the town? Here a man calls me to be his surety; there to quit my business and listen to his books; one man is sick on the Quirinal, another at the extremity of the Aventine, and I must see them both, a pretty good distance you must allow. 'Oh! but the streets are so broad and clear you can think as you go along.' Why there is every sort of obstruction, contractors with their mules and porters, cranes swinging stones and beams over your head, funerals, mad dogs, filthy swine; I should like you to make verses in such a scene as that. The poet loves retirement and the woods; the student who has been for years poring over his books is rather awkward in the world; how can I write verses while the waves and storms of the city are roaring about me?

(v. 87.) Besides, these poets do nothing but praise one another. 'A wonderful work! surely all the Muses had a hand in it!' How we hold up our heads and strut past the library which is one day to have a copy of our works! We contest it like two gladiators, and I come off an Alcaeus in his judgment, and he a Callimachus, nay a Mimnermus if he likes, in mine. I could bear a good deal when I was canvassing for applause; but now that I have retired I shut my ears to them all.

(v. 106.) Though the public may laugh at bad verses, their authors are well satisfied, and if you do not praise them, they will praise themselves. But he who would write a real poem, must act his own censor, and cut out what is bad, even if he keeps it still locked up at home. He will not fail to reproduce obsolete but expressive words as well as new; he will pour along like a rapid river, and enrich the land with the copious stream of his eloquence; pruning, smoothing, erasing, the result will seem as easy as sport, like the mime who twists his limbs in the dance.

(v. 126.) I had rather, says one, be looked upon as a fool, and be satisfied with my own performances, than be ever so learned and tormented to boot. He is like the gentleman at Argos, who used to fancy himself sitting in the theatre, and clapping the performers. He was perfectly sane in other respects, and when his friends recovered him from this mania, he bitterly complained that they had taken away his pleasant illusion.

(v. 140.) But, after all, the best thing is to put away child's play and poetry, and take to philosophy. Therefore I reason with myself thus: "If you had a fever in your veins you would speak to the physician. But if the more you have, the more you want, will you keep that to yourself? If you found a particular remedy did you no good, you would avoid that remedy. Well, you have heard men say that if a man had money he had wisdom: but if you find yourself no wiser now you are richer, will you stick to

lvisers? If wealth could make a wise man and good, you would be asl
e richer than yourself. If what a man pays for is his own, and there
/hich become ours by possession, then your neighbour's farm which sup
you want is yours. What does it matter whether you paid for it yest
o? If a man buys land, all he gets from it is bought, though he calls
d puts up boundaries to mark it off, as if that could be one's own wh
hands in a moment. What is the use of villas and barns if heir
wave succeeds wave? What are broad pastures to us if death lay

As for jewels and all fine things, there are some who have them not,
n cares not to have them. Why one man prefers his ease to the
while his brother is slaving all day, their genius alone can tell, the co
r birth, their life, and their death, never the same, now fair, now
e my small means as I please, without fear of what my heir may sa
disposed to forget the difference between a cheerful liver and a pr
l man and a miser. It is one thing to squander, another to spend it
no more than you want, and to enjoy like the school-boys the short
left you.

"Let me be free from the squalor of poverty, and I care not whet
ed in a big ship or a little: if the gale of prosperity does not fill full
l wind of adversity does not accompany my course. I may be last
e first, but I am ever ahead of those who are last. You are no mis
that all? Are you free from ambition, fear of death, passion, super
u content to see life passing from you? Does age find you more fo
, and good? What is the use of removing but one thorn out of ma
not live well, give place to those who can: you have eaten, and dra
enough. It is time you depart, lest younger wantons mock and d

[redacted]

Verna ministeriis ad nutus aptus heriles,
Litterulis Graecis imbutus, idoneus arti
Cuilibet; argilla quidvis imitaberis uda;
Quin etiam canet indoctum sed dulce bibenti:
Multa fidem promissa levant, ubi plenius aequo
Laudat venales qui vult extrudere merces.
Res urget me nulla; meo sum pauper in aere.
Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem. Semel hic cessavit et, ut fit,
In scalis latuit metuens pendentis habenae.
Des nummos, excepta nihil te si fuga laedat:"—
Ille ferat pretium poenae securus, opinor;
Prudens emisti vitiosum; dicta tibi est lex:
Insequeris tamen hunc et lite moraris iniqua?
Dixi me pigrum proficiscenti tibi, dixi

according to his owner's estimate; which he professes to put in a modest way, for fear he should seem to be puffing his property, and so depreciate its value.

[9. *canet indoctum*] 'You will find that he can sing, though he has not been taught.']

12. *meo sum pauper in aere*] 'Aes alienum' is used for a debt, and 'aes proprium,' 'suum,' &c. is therefore money not borrowed. Cicero opposes them (in Verr. ii. 4. 6): "At hominem video auctionem fecisse nullam; vendidisse praeter fructus suos nihil unquam; non modo in aere alieno nullo, sed in suis nummis multis esse et semper fuisse." [So Cicero says, Pro Ros. Com. c. 8.] "Aes alienum est quod nos aliis debemus; aes suum est quod alii nobis debent" (Dig. 50. 16. 213, quoted by Mr. Long on the foregoing passage). The man here says he is not rich, but he has no debts.

13. *Nemo hoc mangonum faceret tibi*] He professes to deal as a friend. The 'mangones' were slave-dealers, a class in no favour, but often very rich. The principal person in this line of business in Augustus' time was one Thoranius (Suet. Aug. c. 69). The name is derived from the Greek μάγγανον, μαγγανεύειν, to juggle, cheat. They were distinguished from 'mercatores,' being called 'venaliciarii' (Dig. 50. 16. 207). Hence in Plautus (Trin. ii. 2. 53 sq.) we have—

"PH. Quid is, egetne? LY. Eget. PH. Habuitne rem? LY. Habuit. PH. Qui eam perdidit?—
Mercaturamne an venales habuit, ubi rem perdidit?"

where 'venales' means 'servos.'

14. *Semel hic cessavit*] He once was behind his time, and hid himself under or on the staircase for fear of a flogging. 'Cessator' and 'erro' were synonymous words. (See S. ii. 3. 286 n., and ii. 7. 100, 113 n.) The stairs may have been dark sometimes, and, as in most houses the principal accommodation was on the ground floor, it is probable that so much regard was not paid to the lighting of the staircase as we pay now. Cicero, speaking of Clodius (pro Mil. c. 15), says: "cum se ille fugiens in scalarum latebras abdidisset," Milo might have put him to death; and again of the same person in another speech (Philipp. ii. 9) he says M. Antonius would have killed him, "nisi ille se in scalas tabernae librariae conjecisset." It appears that a whip was hung up in some conspicuous place to frighten the slaves. Comm. Cruq. says it hung in the middle of the house, and that slaves were tied to the stairs to be flogged.

16. *Des nummos*] This line Orelli gives to Horace. I think it is the conclusion of the dealer's speech.

17. *poenae securus*] Among the faults the seller of a slave was bound to tell was running away. (See S. ii. 3. 285 n.)

[18. *Prudens*] 'With full knowledge.' Comp. S. i. 10. 88, and ii. 5. 58. 'Lex:' 'the terms of the bargain.' Dig. 18. 1. 40, 'Qui fundum vendebat, in lege ita dixerat ut &c.:' 'in lege,' in the conditions of sale as we name them.]

[redacted]

Nescio quod cupiens hortari coepit eundem
Verbis quae timido quoque possent addere mentem:
"I, bone, quo virtus tua te vocat, i pede fausto,
Grandia laturus meritorum praemia. Quid stas?"
Post haec ille catus quantumvis rusticus: "Ibit,
Ibit eo quo vis qui zonam perdidit," inquit.
Romae nutriri mihi contigit, atque doceri
Iratus Graiis quantum nocuisset Achilles.
Adjecere bonae paulo plus artis Athenae,
Scilicet ut vellem curvo dignoscere rectum,
Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma
Caesaris Augusti non responsura lacertis.

40. *qui zonam perdidit*] The Romans wore a girdle when walking or actively occupied, to hold up the ends of their tunic. Hence the expressions 'praecinctus,' 'succinctus,' for those who were hastening or engaged in active work. (S. i. 5. 6 n.) In this girdle ('zona' or 'cingulum') they often carried their money, as Vitellius when he fled for his life, 'zona se aureorum plena circumdedit" (Suet. Vitell. c. 16). Hence 'zona' came to be used generally for a purse, as C. Gracchus in his speech delivered when he returned from his province of Sardinia boasts thus: "Itaque, Quirites, quum Romam profectus sum zonas quas plenas argenti extuli eas ex provincia inanes retuli" (Gell. xv. 12). The more common word 'crumena' was a bag, generally of leather, hung on the arm or round the neck, or sometimes perhaps to the 'zona.'

[41. *Romae nutriri*] See S. i. 6. 72.]

42. *Iratus Graiis*] See Epp. i. 2. 2 n.

43. *Adjecere bonae*] The knowledge acquired at Athens, and which Cicero says was valued not by the natives, but only by foreigners, who were "capti quodammodo nomine urbis et auctoritate" (de Orat. iii. 11), was not only philosophy in all its branches, but Greek literature, with which Horace became familiar, especially with the lyric poets, whose works were probably never taught in the schools at Rome. But he here only refers to his dialectical studies, which he pursued in the school of the Academy. The doctrines taught in Horace's day were those of the fifth Academy as it is called, established by Antiochus of Ascalon, whose teaching Cicero attended and whom he praises very highly. The different modifications of Plato's doctrine, introduced by Arcesilas, Carneades, Philo, and Antiochus, who were heads of his school at different periods, may be learnt from Ritter's Hist. Anc. Phil. The latest, which Horace studied, was an eclectic form, in which Stoic and Peripatetic doctrines were incorporated with the Academic. The head of the Academy at this time was Theomnestus, whose lectures Brutus attended (Plut. Brut. c. 24). Aristus succeeded his brother Antiochus ('quid illa vetus Academia atque ejus heres Aristus?' Cic. Brut. c. 97), and Horace may have been at Athens while he was teaching. But he could not have been alive when Horace left; for Brutus was his intimate friend (Plut. Brut. c. 2), and would not have attended Theomnestus if Aristus had been still teaching. Academus was an Attic hero, and there was a spot of ground about three quarters of a mile from the city, on the banks of the Cephisus, which was dedicated to him and planted with olives (Aristophanes, Clouds, 1005), and called after his name, Academia. Here Plato taught, and from hence his school was named.

44. *curvo dignoscere rectum*] 'Curvum' is used here like 'pravum' for 'falsehood.' Persius uses it in the same derived way (iv. 11), "rectum discernis ubi inter Curva subit vel cum fallit pede regula varo."

48. *non responsura lacertis*] Not destined to match the strength of Caesar Octavianus, afterwards Augustus. (S. ii. 7. 85 n.) In the first engagement at Philippi (A.U.C. 712), Brutus defeated the forces of Caesar Octavianus and got possession of his camp, while M. Antonius on the other hand defeated Cassius, who destroyed himself.

Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? renuis tu quod jubet alter;
Quod petis id sane est invisum acidumque duobus.
Praeter caetera me Romaene poëmata censes
Scribere posse inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque;
Intervalla vides humane commoda. Verum
Purae sunt plateae, nihil ut meditantibus obstet.—
Festinat calidus mulis gerulisque redemptor,
Torquet nunc lapidem, nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus et fugit urbem,

61. *Tres mihi convivae*] He treats his friends, all asking him for different sorts of verse, as guests at a dinner each liking different fare, so that he does not know what to give them. Gellius (xiii. 11) quotes a treatise of Varro on the proper numbers, dress, and behaviour of guests at a dinner party, in which he says the number should begin with that of the Graces, and go up to that of the Muses; that is, there should never be less than three or more than nine.

67. *Hic sponsum vocat*] S. ii. 6. 23: "Romae sponsorem me rapis."

68. *cubat hic in colle Quirini*] As to 'cubat,' see S. i. 9. 18 n. Mons Quirinalis was in the sixth, or most northern division of the city; Mons Aventinus in the opposite quarter, the thirteenth region.

70. *Intervalla vides humane commoda*] 'A pretty convenient distance you see.' I cannot find that 'humane' is used in this ironical way elsewhere.

71. *Purae sunt plateae*] This is a supposed answer to Horace's remarks, and the rejoinder of Horace begins v. 72. 'Platea' is a less general name than 'vicus.' It applies only to the broader streets. The word being derived from the Greek πλατεῖα, would properly have the penult long. It suits Horace to shorten it. As to the obstructions in the streets of Rome, see Epp. i. 6. 51 n.; and compare the reasons Ausonius gives for leaving Burdigala (Bordeaux), in a letter (x.) to his friend Paullus nearly 400 years after this, when the streets of this city were not very different from what Rome now was:

"Nam populi coetus et compita sordida rixis
Fastidientes cernimus
Angustas fervere vias, et congrege vulgo
Nomen plateas perdere.
Turbida congestis referitur vocibus Echo,
Tene, feri, duc, da, cave:
Sus lutulenta fugit, rabidus canis impete saevo,
Et impares plaustro boves.
Nec prodest penetrale domus et operta subire;
Per tecta clamores meant."

'Purae' means unobstructed. ['Purae . . . nihil ut:' 'but you will say the roads are clear enough to present no obstacle.' See Ep. xvi. 31, 'mirus . . . ut.']

72. *redemptor*] See C. ii. 18. 18 n.; iii. 1. 35 n. 'Calidus' only strengthens 'festinat,' he is in hot haste: the substantives are in the ablative, 'cum' being omitted.

73. *machina*] Probably a pully raising a large stone or beam for the upper part of a building, and swinging it over the heads of the passengers. As to 'funera,' see S. i. 6. 43 n.

[76.] 'I nunc:' Epp. i. 6. 17.]

77. *amat nemus*] See C. i. 1. 30 n. Compare Juvenal (vii. 53 sqq.):

"Sed vatem egregium, cui non sit publica vena—

[redacted]

Qui minus argutos vexat furor iste poëtas?
Carmina compono, hic elegos. "Mirabile visu
Caelatumque novem Musis opus!" Adspice primum
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedem!
Mox etiam, si forte vacas, sequere et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur et totidem plagis consumimus hostem
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius; ille meo quis?
Quis nisi Callimachus? Si plus adposcere visus,
Fit Mimnermus et optivo cognomine crescit.
Multa fero ut placem genus irritabile vatum,
Cum scribo et supplex populi suffragia capto;
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.

of 1516 and 1520, by Giovanni Britannico which have it. Lambinus has it, and says nothing of the other reading ('foret hic ut Mucius illi'), "quem tamen vel duo vel nemo secutus est" (Bentley); "immo ita extat in quadraginta editionibus Lambinianis recentioribus" (Cunningham Animadv. p. 77). But I cannot discover that any editions have it between Lambinus and Bentley. Since Bentley nearly all editors have 'huic ut Mucius ille.' This is probably the true reading: at least the other is uncouth and unusual: but how this should have got into all the known MSS., and nearly every edition, I do not understand. [Ritter has 'hic ut Mucius illi.']

90. *argutos*] Compare C. iv. 6. 25: "Doctor argutae fidicen Thaliae." It means melodious, and is a sort of mock compliment.

92. *Caelatumque novem Musis opus*] It is likened to a perfect piece of carved work in which all the Muses had a hand. Bentley has invented 'sacratum.'

93. *quanto molimine*] This expresses the pompous strut with which they pass the library of Apollo, in which they take it for granted a place is reserved for them. As to 'aedem,' see S. i. 10. 38.

95. *procul*] This word signifies any distance, great or small. Here it means hard by, as in S. ii. 6. 105; Epp. i. 7. 32. 'Quid ferat' means what each has to say.

97. *Caedimur et totidem plagis*] They carry on such a contest of mutual flattery, that they are like two gladiators, each trying to get the better of the other. 'Samnites' were a particular class of gladiators, so called because they wore the same arms as that people, particularly an oblong shield. See S. ii. 6. 44 n. 'Ad lumina prima' would be usually till the second course, when the lights were brought in. Among the amusements that rich men had at their dinners were gladiators who fought with blunt weapons; and here the contest is said to be protracted ('lento') till the lights came in. It was a long trial of skill. [Livy, ix. 40.]

99. *puncto illius*] 'In his judgment or by his vote.' When an election took place, there were certain persons called 'custodes' appointed to take the votes and prick off the number given for each candidate. From this process votes came to be called 'puncta.' See A. P. 343 n.

101. *Fit Mimnermus*] See Epp. i. 6. 65 n. Horace seems to think him superior to Callimachus, who, Quintilian on the other hand says, "elegiae princeps habetur" (x. 1. 58). He was a grammarian, a voluminous prose writer and a poet, a native of Cyrene, and established at Alexandria in the reigns of the Ptolemies, Philadelphus and Euergetes, in the third century B.C.

— *optivo*] This word, signifying 'desired,' does not occur elsewhere. But it was applied in later times to those 'tutores' "qui ex optione sumerentur" (Epp. i. 1. 21 n.; and Gaius, i. 154).

105. *impune legentibus*] He says when he has done writing and recovered his senses (which was the same thing), he

ıtur mala qui componunt carmina; verum
lent scribentes et se venerantur, et ultro,
ceas, laudant quidquid scripsere beati.
ui legitimum cupiet fecisse poëma
tabulis animum censoris sumet honesti;
bit quaecunque parum splendoris habebunt
ne pondere erunt et honore indigna ferentur
a movere loco, quamvis invita recedant
ersentur adhuc intra penetralia Vestae.
urata diu populo bonus eruet atque
eret in lucem speciosa vocabula rerum,
priscis memorata Catonibus atque Cethegis
c situs informis premit et deserta vetustas;
iscet nova quae genitor produxerit usus.
mens et liquidus puroque simillimus amni
let opes Latiumque beabit divite lingua;
riantia compescet, nimis aspera sano

op his ears, and they might recite fear of reprisals. Compare "no-riptorum auditor et ultor," Epp. n.

et ultro] 'And further; they praise

embracing a variety of instr husbandry and subjects conn domestic economy; and of his an account of the early histor There are also fragments of his

[redacted]

Levabit cultu, virtute carentia tollet,
Ludentis speciem dabit et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur.
Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos,
In vacuo laetus sessor plausorque theatro;
Caetera qui vitae servaret munia recto
More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis
Et signo laeso non insanire lagenae,
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit elleboro morbum bilemque meraco
Et redit ad sese: "Pol me occidistis, amici,
Non servastis," ait, "cui sic extorta voluptas
Et demptus per vim mentis gratissimus error."
Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum;

123. *virtute carentia tollet*] Dillenb. and Orelli interpret 'tollet' as 'extollet,' like Quintilian's "premere tumentia, humilia extollere" (x. 4. 1): and Cicero (de Orat. iii. 26): "Summa laus eloquentiae est amplificare rem ornando, quod valet non solum ad augendum aliquid et tollendum altius dicendo, sed etiam ad extenuandum et abjiciendum." In these passages there is no ambiguity in the word. In the text I think if Horace had meant what these commentators suppose, he would have expressed it more plainly. The words mean 'he will remove what lacks merit.' He will work hard (torquebitur) to produce a result which shall appear playful and easy, the turns being as easy as those of the 'mimus,' who dances either the light measure of the nimble Satyr or the clumsy dance of the Cyclops (on which see S. i. 5. 63 n.). The poet's art is to conceal his art, and to make that appear easy which has cost him trouble.

126. *Praetulerim scriptor*] This is supposed to be the remark of one who would be a poet without the necessary trouble. He would rather be pleased with his own bad verses, even though he might be deceiving himself, than be so learned and be perpetually vexed with himself. 'Ringi' is properly applied to the grinning of a dog when it snarls.

128. *Fuit haud ignobilis Argis*] Sir Henry Halford furnishes a parallel story (Essays, p. 61): "One case, that of the gentleman of Argos, whose delusion led him to suppose that he was attending the representation of a play as he sat in his bed-chamber, is so exact, that I saw a person of exalted rank (George III.) under those very circumstances of delusion, and heard him call upon Mr. Garrick to exert himself in the performance of Hamlet."

131. *Caetera qui vitae servaret*] 'Though he observed all the other duties of life.'

134. *Et signo laeso*] The 'amphorae' or 'lagenae' were sealed with the owner's seal when they were filled. Horace says that the man was not one who would be furious if he found the slaves had opened a 'lagena' and drunk the contents. See C. iii. 8. 11, 12.

135. *puteum vitare patentem*] Wells were usually surrounded with a wall ('puteal') two or three feet high.

136. *cognatorum*] See S. ii. 3. 217 n., and as to 'elleborum' see v. 83 of that Satire. [Opibus: see Epp. i. 10. 36.] 'Meracus' is generally applied only to wine. Persius (iv. 16) also applies it to hellebore: "Anticyras melior sorbere meracas."

[redacted]

Paulatim mercaris agrum fortasse trecentis
Aut etiam supra nummorum millibus emptum.
Quid refert vivas numerato nuper an olim?
Emptor Aricini quondam Veientis et arvi
Emptum coenat olus, quamvis aliter putat; emptis
Sub noctem gelidam lignis calefactat aënum;
Sed vocat usque suum qua populus adsita certis

old word, signifying 'wine.' "Qui de victu atque cultu populi Romani scripserunt mulieres Romae atque in Latio aetatem abstemias egisse, hoc est vino semper, quod temetum prisca lingua appellatur, abstinuisse dicunt" (Gell. x. 23). Hence Cicero says: "carent temeto omnes mulieres," though the word was probably not common in his day. Plautus uses it, and Juvenal.

164. *trecentis—nummorum millibus*] 'Three hundred sestertia.' Taking the value of the 'sestertium' at 8*l.* 17*s.* 1*d.*, this sum would be 2656*l.* 5*s.* of our money.

167. *Emptor Aricini quondam*] The MSS. have different readings, 'quoniam,' 'quondam,' 'quando,' 'cum jam,' of which the first appears to have most authority from MSS. All those of Cruquius, Torrentius, and Orelli, have 'quoniam,' and some of Fea's. The old editions, as far as I have seen, all have 'quondam' (Ven. 1483, 'condam'), and that is the reading generally received. 'Emptor quondam,' as Orelli says, is equivalent to 'is qui quondam emit.' As to Aricia see S. i. 5. 1 n. Veii, the town which was taken by Camillus, had long ceased to exist. (See Lucan. vii. 392, quoted on Epp. i. 11. 6, and Propert. iv. 10. 27 sqq.) It had been replaced (whether on the same site or not is uncertain) by a new city, which when Horace wrote was almost in ruins, having suffered in the late civil wars. C. Julius Caesar divided its lands among his soldiers. In the year A.D. 1811, on the eastern side of a hill in the neighbourhood of the place now called Isola Farnese, eleven miles north of Rome, there were discovered the remains of this town, columns, and indications of large buildings and temples, with marble statues of Augustus, Tiberius, Germanicus, and others, and several public and private inscriptions, from which Fea quotes "MVNICIPES. MVNICIPI. AVGVSTI. VEIENTIS. INTRAMVRANI." From this it may be inferred that the restoration of the town was due to Augustus. ['Sub noctem:' see Epod. ii. 44 n.]

170. *qua populus adsita certis limitibus*] 'Usque' in this verse is an adverb of place, not of time. It means 'all the way up to where the poplar stands.' The Roman term 'limitatio' properly implied a religious ceremony by which in earlier times the augurs, in the times of the emperors officers called 'Agrimensores,' marked off lands assigned in perpetuity by the state to private persons. The process by which this 'limitatio' was effected is described by Niebuhr very elaborately in the two appendixes to the second volume of his Roman History. "Every field which the republic separated from the common domain was marked out by boundaries. No separation could take place without such a demarcation; and wherever there were any traces of the latter, although particular estates within the region subjected to it might still be part of the domain, it was yet a certain proof that such a separation had taken place." "The principle of the Roman 'limitatio' was to draw lines toward the four quarters of the heavens parallel and crosswise, in order to effect a uniform division of the lots of land which were transferred from the public domain to private property, and to fix immutable boundaries for them. Hence these boundaries ('limites') were marked by a slip of land left for the purpose untouched by cultivation, as balks or ways, as their extremities were by a row of stones inscribed with numerals" (p. 624). Niebuhr conjectures "that a fundus assigned by the state was considered as one entire farm, as a whole the limits of which could not be changed." But though this should be true, and though each fundus as a whole might bear the name of the first grantee, "this did not preclude the division of estates, nor even the sale of duodecimal parts of them; but the original boundaries circumscribed them as one integral whole, and all the parts were pledged for the conditions of the first assignment." "Hence the termini comportionales" (p. 633). These are such 'termini' or conventional boundaries as Horace here refers to: a stone perhaps or an image of the god Terminus, with a tree or a clump planted near

ibus vicina refugit jurgia; tamquam
oprium quidquam, puncto quod mobilis horae
prece, nunc pretio, nunc vi, nunc morte suprema
itet dominos et cedat in altera jura.
iia perpetuus nulli datur usus, et heres
lem alterius velut unda supervenit undam,
vici prosunt aut horrea? quidve Calabris
ous adjecti Lucani, si metit Orcus
dia cum parvis non exorabilis auro?
nas, marmor, ebur, Tyrrhena sigilla, tabellas,
atum, vestes Gaetulo murice tinctas,
qui non habeant, est qui non curat habere.
lter fratrum cessare et ludere et ungi
erat Herodis palmetis pinguibus, alter

here were many different kinds boundaries. Cicero (pro Caecina, itions a row of olives. "Finis is documentis servabitur, termi- arboribus notatis, et fossis, et ris, et vepribus, et saepe norma- at comperi aliquibus locis inter inibus quibusdam tanquam pul- pe etiam limitibus, item petris

session, and Horace has enumer See Terence, Eunuch. ii. 3. 27. Das Recht des Besitzes, p. 6.—'C 'pass into another man's ownershi Tacit. Annal. i. 1, 'Lepidi . . . . Augustum cessere.']

177. *Quid vici prosunt*] '' used for any collection of houses. urbanus' was a street in the city

[redacted]

Dives et importunus ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum
Quodque caput, vultu mutabilis, albus et ater.
Utar et ex modico quantum res poscet acervo
Tollam, nec metuam quid de me judicet heres,
Quod non plura datis invenerit; et tamen idem
Scire volam quantum simplex hilarisque nepoti
Discrepet et quantum discordet parcus avaro.
Distat enim spargas tua prodigus an neque sumptum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis Quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda *domus* procul absit: ego, utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis aquilone secundo;
Non tamen adversis aetatem ducimus austris,
Viribus, ingenio, specie, virtute, loco, re,
Extremi primorum, extremis usque priores.
Non es avarus: abi; quid, caetera jam simul isto

187. *Scit Genius*] Epp. i. 7. 94 n. 'Albus et ater,' 'cheerful and gloomy.'

192. *Quod non plura datis*] 'Because he finds that I have not left him more:' lit. 'because he finds not more than what I have left him;' in short, he gets less than he expected.

193. *simplex hilarisque*] 'A guileless, cheerful man,' and so liberal. He says he is anxious to learn the difference between such a one and a prodigal, and between the thrifty and covetous, and of course to act the part of the former of the two in either case. 'Plura' means 'more than enough.' ['Scire volam:' 'I will try to learn.']

197. *festis Quinquatribus olim*] The Quinquatria or Quinquatrus was a festival in honour of Minerva held on the 19th of March. Ovid (Fast. iii. 809) says the name is taken from the duration of the feast, five days. Other etymologies have been given (see Dict. Ant.). Ovid also says it was in honour of Minerva's birthday. Boys had holidays during this festival, that they might pay their devotions to Minerva, the goddess of learning. Hence Juvenal, speaking of the eagerness with which people sought the reputation of eloquence, says (x. 114 sqq.):

"Eloquium et famam Demosthenis aut Ciceronis
Incipit optare, et totis Quinquatribus optat,
Quisquis adhuc uno partam colit asse Minervam;"

that is, the school-boy prays Minerva at the Quinquatria to make him eloquent. At that time it was usual for the boys to make a present to their masters of an as each. (See S. i. 6. 75 n.) "Minervae munus quod Grammaticus et Rhetor in sumptus domesticos aut in templi stipem aut sordidum convertebat lucrum" (Hieronymus Comm. on St. Paul's Epistle to the Ephesians, quoted by Burmann on Ovid, Fast. iii. 829). Tertullian (de Idololatria, Burm. ib) says it was usual for the masters to dedicate the first fee they got from new scholars to Minerva at the Quinquatria.

199. *Pauperies immunda domus*] 'Domus' is omitted and an imperfect verse given in some MSS. The best MSS. vary, and the commentators seem agreed to give it up without being able to find out what Horace really wrote. (See C. iv. 6. 17 n.) Bentley repeats 'procul' on the authority of one MS.

205. *Non es avarus: abi*] 'You are no

Q. HORATII FLACCI

DE ARTE POETICA

LIBER.

THERE is no sufficient internal evidence of the time when this poem was written or of the persons to whom it is addressed. They are three in number, a father and two sons. Porphyrion and Comm. Cruq. say that the father is L. Calpurnius Piso Caesoninus, who was Praefectus Urbi under Tiberius (Tac. Ann. vi. 10). If this be so, as he was born in A.U.C. 705, and had at this time a son verging at least on manhood (for to no other would this sort of instruction be addressed; see v. 366), the poem must have been written very shortly before the death of Horace, A.U.C. 746. Orelli and Kirchner, and many others, take this view of the date. Estré, Franke, and many before them, put it earlier, and in that case a different Piso must be assumed. The person supposed by the advocates of an earlier date is Cn. Calpurnius Piso, who belonged to the party of Brutus and Cassius, and fought together with Horace at Philippi. He had a son who was consul A.U.C. 747, and if he was the youth referred to, the Ars Poetica must have been written a good many years before. But the question is one it is impossible to decide, and nothing turns upon it for the understanding of the poem, which, like many others, might be addressed to any body; though I do not agree with those who suppose Horace had no particular persons in mind. The Pisones above referred to are numbered 8, 22, 23, in the Dict. Biog.

As to the purpose of the poem I have tried to help the reader in judging for himself by a careful division of the Argument. It will be seen that the rules are miscellaneous and have little or no method, and that the history of Poetry which Horace gives is more fanciful than real. It is impossible to look upon it as a finished poem. We are carried from precept to history, and from one sort of poetry to another without warning; and though a general connexion may be traced between the principles of one kind and those of another, no pains are taken to separate the rules that belong to each. The rules and history of the Drama are chiefly dwelt upon, with what particular bearing upon Roman poetry it is not easy to see. Much that is said can have no reference to it at all, and could afford no instruction to a Roman. The observations on this subject are interrupted now and then by irrelevant observations, and on the whole there can be little doubt either that the Ars Poetica was published after Horace's death, out of fragments clumsily put together, or that he published it himself in this careless way from that habitual indolence which prevented his ever producing a complete work of any length, and which is seen in the abruptness with which several of his pieces are brought to a close. Attempts have been made to re-arrange the materials so as to form a perfect whole, but the means of doing so do not exist. The place now invariably assigned to the Ars Poetica was first given it by H. Stephens. In the MSS. and earlier editions it is inserted before the Satires. Some editors treat it as a

[redacted]

omits what he cannot adorn, and so puts his fictions together that there is no inconsistency throughout.

(v. 153.) If you want your play to succeed you must study the characters of different ages: your child must be thoughtless and playful; your youth fond of manly sports, open to temptation, intolerant of advice, improvident, aspiring, and fickle; your full-grown man must be cautious, looking for money and friends and advancement; while your old man is surrounded with troubles, avaricious, nervous, cold, procrastinating, slow of hope, sluggish, greedy of life, morose, querulous, commending the former days, a reprover of youth. For fear then of mixing up the different periods of life, we should fix attention upon the characteristics of each.

(v. 179.) The events must either pass upon the stage, or be told after they are over. What is seen makes more impression than what is heard; but still horrors and incredible marvels are not to be transacted on the stage. A play should be in five acts. No god should be brought in without necessity. No fourth person should be allowed to speak. The chorus should second the speakers, and should not sing what is irrelevant. It should favour and counsel the good, calm the passionate, commend temperance, justice, obedience to the laws, and peace; keep secrets and offer prayers to the gods for mercy to the afflicted and vengeance on the tyrant.

(v. 202.) Once the flute was a plain instrument made for the use of the chorus, and not to fill great theatres, as now. But this simple music changed when conquest and luxury mixed up country and town. Then the flute-player strutted on the stage, and the lyre was tuned to solemn sounds, to passionate eloquence, or oracular strains.

(v. 220.) Soon after Tragedy came the Satyric Drama, when fun and gravity were separated, and the spectators in the licence of the hour were treated with fresh jokes and novelties. But in these plays too there must be no inconsistencies, such as a god or hero coming down to tavern slang or losing himself in fustian. Tragedy should move like a modest and stately matron among the Satyrs. For I would not banish tragic language altogether, so that Silenus the god should talk in the same strain as Davus the slave. I would adopt a familiar style, so that any one should think he could do it as well till he came to try. Fauns must neither talk like city beaux nor use low language, lest they offend the better sort, though the vulgar may applaud.

(v. 251.) A short syllable followed by a long make an iambus, the rapidity of which made the senarius pass for a trimeter. At first all the feet were iambi, till to give more steadiness to the verse spondees were admitted in the uneven feet. Accius and Ennius nearly banished the iambus altogether. This is a blot in them, but it is not every one that can tell good versification from bad. Shall I presume upon this? or shall I write cautiously, as if every fault would be detected? Thus might I escape blame, but should win no praise.

(v. 268.) Take the Greeks for your models and study them.

Why, your fathers used to admire both the rhythm and the wit of Plautus.

Yes, stupidly enough, if we know the difference between coarseness and wit, and can scan a verse.

(v. 276.) Thespis is said to have invented Tragedy, travelling about with his waggon, and his actors smeared with wine lees. Then came Aeschylus with mask, robe, cothurnus, and stage, and taught them to speak grandly. After these the old comedy, which was highly approved, till licence was abused, and the law stepped in and silenced the chorus. Our poets have been bold enough sometimes to quit the Greek and celebrate home tales in tragedy and comedy, and if they were more diligent, Latium would be as mighty in literature as in arms. Oh! my friends, have nothing to say to a poem which does not show marks of care and correction.

(v. 295.) Because genius is above art, and all poets, according to Democritus, are mad, many let their nails and beard grow, affecting madness. Fool that I am to get rid

of my bile! I should otherwise be the first of poets. Never n
a whetstone for others, and teach them what a poet should be.
Philosophy is the foundation of good writing. The books of Socra
shall teach you the science and duties of life in all its relation
rns knows how to suit his words to his characters. Also he sh
and get living words from this. And sometimes common-places
nmend a play of no great merit more than empty verses and l
e.
The Greeks had genius and eloquence, and loved praise above e
boys learn nothing but arithmetic and accounts, and how can we e
write poetry worth having?
Poets wish either to profit or to please, or to join both these togeth
en you give advice be brief, that the mind may follow and r
. A full mind scorns superfluities. Also let your fiction be like t
ill not listen to that which is immoral, while the younger will ha
ith severe poetry. He then is universally liked who mingles the
e pleasant. His book sells, and his fame is carried into distant

Perfection however must not be expected, and allowance may b
al blots; but he who repeatedly fails in spite of warning is a mer
I am surprised and am inclined to smile if he has a verse or t
st as I am grieved if Homer now and then nods.
Poetry is like painting: there is some that bears close inspection,
at a distance; some bears hearing once, some to be repeated often.
Mediocrity is tolerable in some things, but not in poetry: if tha
to the highest point it sinks to the lowest. Nevertheless, though t

in your self-conceit. So every honest man will point out defects of every kind, and never say 'why should I offend my friend in such trifles?' These trifles become serious matters after a man has been laughed at for them.

(v. 453.) A wise man will shun the rapt bard; and if in his fine frenzy he falls into a ditch nobody will take him out. 'Perhaps he went in on purpose,' I should cry, 'like Empedocles, who jumped into Aetna to prove himself a god. Why save one against his will? If you rescue him, he will not become more rational.' For what crime he is suffered to make verses no one can tell; but that he is as mad as a caged bear there is no doubt: he puts men to flight in all directions with his verses; or if he catches one poor wretch, he clings to him like a leech till he has killed him.

HUMANO capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem cujus, velut aegri somnia, vanae
Fingentur species, ut nec pes nec caput uni
Reddatur formae. Pictoribus atque poëtis
Quidlibet audendi semper fuit aequa potestas.
Scimus et hanc veniam petimusque damusque vicissim;
Sed non ut placidis coëant immitia, non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Adsuitur pannus, cum lucus et ara Dianae
Et properantis aquae per amoenos ambitus agros,
Aut flumen Rhenum aut pluvius describitur arcus;
Sed nunc non erat his locus. Et fortasse cupressum

1. *Humano capiti*] The picture supposed is monstrous enough; a woman's head and a fish's tail, with a horse's neck, limbs from all manner of beasts, and feathers from all sorts of birds. This portentous medley (invented of course by himself, for we are not bound to suppose he had ever seen a pictorial monster of this kind), Horace considered a good illustration of some of the poetry of his day, in which figures and images were thrown together without order or purpose.

[9. *Reddatur*] 'Referred to.' 'Geminentur' means the same as 'coeant,' 'pair.' 'Plerumque,' S. ii. 5. 55.]

— *Pictoribus atque poëtis*] This is a supposed reply, that painters and poets have always been privileged people, which Horace admits, but within certain limits. They must not outrage common sense, nor should they patch their verses with images which, however pretty, have nothing to do with the matter in hand.

18. *flumen Rhenum*] This is the same form as "Metaurum flumen" (C. iv. 4. 38).

[19. *Sed nunc*] He means, 'these descriptions are out of place;' but he says 'there was no place for them now,' meaning probably at the time when they were used.]

— *fortasse cupressum scis simulare*] The Scholiasts all agree in saying this refers to a Greek proverb, *μή τι καὶ κυπάρισσον θέλεις*; the origin of which was an answer given by a bad painter to a ship-wrecked sailor, who asked him for a picture of his wreck (see C. i. 5. 12 n.). The man considered himself clever at drawing a cypress, and asked the sailor if he should introduce him one in his picture. [Comp. Juvenal, xiv. 301; Persius, i. 88.]

[redacted]

Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc nec lucidus ordo.
Ordinis haec virtus erit et venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omittat;
Hoc amet, hoc spernat promissi carminis auctor.
In verbis etiam tenuis cautusque serendis,
Dixeris egregie notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumpta pudenter;
Et nova fictaque nuper habebunt verba fidem si
Graeco fonte cadent, parce detorta. Quid autem
Caecilio Plautoque dabit Romanus ademptum
Virgilio Varioque? Ego cur acquirere pauca

42. *Ordinis haec virtus*] Having said that if a man chooses his subject well he will be at no loss to arrange his poem, Horace proceeds to explain what arrangement consists in, which is, saying every thing in its right place and time.

45. *promissi carminis*] A poem he is known to have in hand, and which the public are expecting. [Or, what is promised in the beginning of the poem, as Krüger says.]

[45, 46.] 'In verbis . . . serendis, hoc amet . . . auctor.' Krüger, and Ritter, who says, 'Fallitur Bentleius qui versum 45 post 46 transposuit.']

46. *tenuis cautusque serendis*] 'Judicious and careful in planting his words.' 'Tenuis' signifies a nice discernment. The use of words is the next point noticed, skill in giving by its connexion new force to an old word, or in the introduction of new terms sometimes borrowed from the Greek, for the fashion of words is conventional and liable to change.

49. *Indiciis*] Acron says, "indicia rerum verba sunt, secundum philosophos." As to 'abdita rerum' see C. iv. 12. 19 n., and add 'fictis rerum' (S. ii. 8. 83), 'vilia rerum' (Epp. i. 17. 21). As to Cethegis see Epp. ii. 2. 117 n. 'Cinctutus' Forcellini explains as wearing the 'cinctus,' which he describes as a garment covering the body from the breast downwards, without sleeves and worn instead of a tunic. Ovid speaks of the attendants on Pan as 'cinctuti' (Fast. v. 101): "Semicaper coleris cinctutis, Faune, Lupercis." It appears therefore to mean one that is only girt about the lower part of his body, having the arms free from the encumbrance of the tunic sleeves. This is referred to in "exsertique manus vesana Cethegi" (Lucan ii. 543), and "Ipse (Cethegus) humero exsertus gentili more parentum" (Silius viii. 585).

54. *Caecilio Plautoque*] See Epp. ii. 1. 59, 170. As to 'Romanus' see C. iii. 6. 2 n. 'Virgilio Varioque,' S. i. 5. 40 n. (That they were alive at this time is quite an unnecessary assumption.) 'Catonis et Enni,' Epp. ii. 2. 117 n.

55. *Ego cur*] The words which Horace appears to have used for the first time have been observed in the course of these notes. Some of those which do not appear in any other author are mentioned on C. iii. 11. 10. To these add 'detestatus' in the sense of 'detested' (C. i. 1. 25), 'emiror' (C. i. 5. 8), 'irruptus' (C. i. 13. 18), 'aesculetum' (C. i. 22. 14), 'ambitiosus' for 'twining' (C. i. 36. 20), 'depugis' (S. i. 2. 93), 'uvescere' (S. ii. 6. 70), 'disconvenire' (Epp. i. 1. 99), 'diludium' (Epp. i. 19. 47), 'impariter' (A. P. 75), 'delitigo' (A. P. 94), 'juvenari' (A. P. 246), 'socialiter' (A. P. 258), 'iambeus' (A. P. 253), 'abstare' (A. P. 362). 'Ego invideor' should, according to usage, be 'mihi invidetur,' as 'ego imperor' should be 'mihi imperatur' (Epp. i. 5. 21 n.). The Greek constructions and phrases Horace uses are very numerous. See Index.

Vicinas urbes alit et grave sentit aratrum,
Seu cursum mutavit iniquum frugibus amnis
Doctus iter melius, mortalia facta peribunt,
Nedum sermonum stet honos et gratia vivax.
Multa renascentur quae jam cecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
Res gestae regumque ducumque et tristia bella
Quo scribi possent numero monstravit Homerus.
Versibus impariter junctis querimonia primum,

is possible. The canal extended from Forum Appii to Terracina, which is said to have been the length of the marshes at that time. Horace appears to be speculating upon a work which, though often attempted, has never succeeded. For a history of these attempts see Penny Cyclopaedia (art. 'Pomptine Marshes').

67. *Seu cursum mutavit*] The Scholiasts say this refers to the draining of the Velabrum (S. ii. 3. 229) by Agrippa. But Fea has shown this to be an error. The Velabrum was drained by Tarquinius Priscus, or whoever built the Cloaca Maxima (Livy i. 38), and was occupied by considerable buildings before the time of Augustus, among which was the temple of Fortuna Virilis, built by Lucullus. Suetonius tells us that Augustus "ad coercendas inundationes alveum Tiberis laxavit, completum olim ruderibus et aedificiorum prolapsionibus coarctatum" (c. 30). [Horace seems to mean generally that a river's course has been changed.]

68. *Doctus iter melius*] So it is said of the river in Epp. i. 14. 29.

69. *Nedum sermonum stet honos*] This construction Professor Key explains by supposing the verb 'existumes' understood for the sake of brevity. (L. G. 1228.)

71. *si volet usus*] See Epp. ii. 2. 119 n. Horace uses the words in the next verse without reference to their technical distinction. 'Jus,' in one of its senses, was a rule of law (Epp. i. 16. 41). 'Norma' a carpenter's or mason's square. The deciding, ordering, and shaping of words is all that Horace means.

75. *Versibus impariter junctis querimonia*] 'Impariter' is not used elsewhere. What Horace here calls 'querimonia' is ἐλεγεία θρηνητική, 'mourning for the dead.' The oldest writer in this measure that we know is Callinus of Ephesus, who appears to have lived during the greater part of the seventh century B.C. (Müller, Lit. of Greece, p. 109.) His poetry, like that of Tyrtaeus of Attica, was of a martial order. Archilochus of Paros was nearly contemporary with these. He too calls himself θεράπων Ἐνυαλίοιο ἄνακτος (Fr. 1. Bergk). He lost first his reputation (by running away) and afterwards his life, in battle. His elegiac verses were convivial as well as warlike. He also wrote elegies for the dead. Asius of Samos was contemporary with the above, and these are the earliest writers in the elegiac metre. It was therefore of Ionian origin, whichever of these poets first employed it. That question which was not settled in Horace's day is not likely to be settled now. The next elegiac poet in order of time was Mimnermus, also an Ionian (Epp. i. 6. 65; ii. 2. 101 n.). His verses were chiefly of the erotic order, which is referred to in v. 76. The political and gnomic elegies of Solon and Theognis (some of whose poems were convivial) come next, but Theognis more than half a century later than Solon: and contemporary with him, or a little older, was Xenophanes, the founder of the Eleatic school of philosophy, whose verses, as far as we know, were of the symposiac order without being very conducive to mirth. The great master of threnetic poetry was Simonides of Ceos, the contemporary and rival of Aeschylus. "The elegy in the hands of different masters sometimes attained a softer and more pathetic, and sometimes a more manly and robust tone. Nevertheless there is no reason for dividing the elegy into different kinds, such as the military, political, symposiac, erotic, threnetic, and gnomic; inasmuch as some of these characters are at times combined in the same poem. Thus the elegy was usually sung at the symposium, and in most cases its main subject is political, after which it assumes either an amatory, a plaintive, or a sententious tone. At the same time the elegy always retains its appropriate

[redacted]

Et pugilem victorem et equum certamine primum
Et juvenum curas et libera vina referre.
Discriptas servare vices operumque colores
Cur ego si nequeo ignoroque poëta salutor?
Cur nescire pudens prave quam discere malo?
Versibus exponi tragicis res comica non vult;
Indignatur item privatis ac prope socco
Dignis carminibus narrari coena Thyestae.
Singula quaeque locum teneant sortita decenter.
Interdum tamen et vocem comoedia tollit,
Iratusque Chremes tumido delitigat ore;
Et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cum pauper et exsul uterque

forming the heptachord. Though the flute ('tibia') came very early into use as an accompaniment to lyric poetry, it has always retained the name it originally derived from the lyre. The description of Horace includes the choral lyric of the Doric school, and the poetry of the Aeolic school. The former was adapted to a choir, the latter only to a single voice. The former was so called because it was cultivated by the Dorians of the Peloponnesus and Sicily: the latter flourished among the Aeolians of Asia Minor, and particularly in the island of Lesbos. The one celebrated gods and heroes or renowned citizens, and was used at public festivals or at marriages and funerals: the other expressed individual thoughts and feelings. Alcaeus and Sappho are the chief representatives of the latter school; of the former Alcman and Stesichorus, Ibycus, Simonides, Bacchylides, and Pindar. Stesichorus and Ibycus were most celebrated for their poems on mythological subjects ('divos puerosque deorum'), while Simonides and Pindar were the greatest in ἐπινίκια, hymns in honour of the victors at public games ('et pugilem victorem et equum certamine primum'), while the poets of wine and passion ('juvenum curas et libera vina') were Alcaeus, Sappho, Simonides, and Bacchylides. Horace does not mention the threnes or dirges for the dead, of which Simonides was the greatest master.

As to 'libera vina,' see S. i. 4. 87 n.

86. *Discriptas servare vices*] I do not find that any MSS. have 'discriptas,' but I am inclined to think that is the true reading; and considering, as I have said before, that 'discribo' is a genuine form, and that the MSS. are unsafe guides in regard to this word, I have adopted 'discriptas' in preference to 'descriptas.' [See Krüger's note.] (C. ii. 13. 23 n., and Epp. i. 10. 20 n.) 'Vices' are the parts (S i. 10. 12, 'defendente vicem'), and with 'discriptas' it means the parts assigned to each class of poetry. 'Operum colores,' 'the colouring of poems,' is easily understood.

88. *pudens prave*] 'Through a false shame,' 'pudor malus' (Epp. i. 16. 24).

90. *privatis*] 'The language of common daily life.'

91. *coena Thyestae*] See C. i. 6. 8 n.

92. *decenter*] Bentley, upon some authority and on bad reasoning, substitutes 'decentem' for 'decenter,' the reading of all the editions before him. [Ritter has 'decentem.']

94. *Iratusque Chremes*] 'Chremes' is any father in a comedy. There is nothing tragic or tumid in the language of Clitipho's father in Terence's play (Heaut. v. 4), which is referred to by the commentators. [Ritter refers to the Andria v. 3 and 4.] The intensive compound of 'litigo' does not occur elsewhere. As to 'plerumque,' in the sense of 'interdum,' see S. ii. 5. 55 n., and on 'pedestri' see C. ii. 12. 9 n.

96. *Telephus et Peleus*] These persons were the subjects of many tragedies. Each of the three tragedians wrote upon them, as appears from the fragments in Dindorf's collection. Telephus' abject condition, when he went to seek for one to cure him of his wound (Epod. xvii. 8 n.), and Peleus driven from Aegina, and wandering in quest of a purifier for the murder of his brother Phocus, appear to have been the

Vultum verba dece
Ludentem lasciva,
Format enim natur
Fortunarum habitu
Aut ad humum mae
Post effert animi m
Si dicentis erunt for
Romani tollent equi

points in the history of these p
dwelt upon. Aristophanes ri
pides for the bombast and
Telephus in two places (A
sqq.):—

ΔΙΚ. κἀκεῖνος μὲν ἦ
χωλός, προσαιτῶν, στωμύλος, δ
ΕΥΡ. οἶδ' ἄνδρα, Μύσον Τήλ
ναὶ Τήλεφον·
τούτου δὸς ἀντιβολῶ σέ μοι τ
ΕΥΡ. ὦ παῖ, δὸς αὐτῷ Τηλέφου

Compare Nub. 921 sqq., and th
thereon. As to 'ampullas' see
14 n. 'Sesquipedalia' ('pes
'a foot and a half long.' [Ritte
stop after 'pedestri.'—'Curat
comp. Epp. i. 17. 5.]

99. *Non satis est pulchra e*
chra,' as opposed to 'dulcia,' des
sort of faultless beauty which fai
an impression on the feelings.
accidental rhyme that occurs in
verses, Orelli has collected sever
instances from Virgil and Homer

101. *flentibus adsunt*] Bentl
the conjectural reading 'adflent,'
to maintain the antithesis. I t
emendation is due

[redacted]

Intererit multum divusne loquatur an heros,
Maturusne senex an adhuc florente juventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere aut sibi convenientia finge.
Scriptor honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer,
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.

114. *divusne loquatur an heros*] The Scholiasts are divided between 'divus' and 'Davus;' the MSS. are also at variance. The Blandinian are in favour of 'divus,' and all Orelli's, except that three have 'a' superscribed. I think 'divusne' is the true reading, and that 'Davus' arose out of v. 237: "Ut nihil intersit Davusne loquatur et audax Pythias." 'Deus' and 'heros' are brought together below (v. 227): "Ne quicunque deus, quicunque adhibebitur heros." Orelli aptly quotes a passage of Plutarch, from which it would seem as if this antithesis were in a measure proverbial (Comparatio Aristophanis et Menandri, c. 1):—ὥσπερ ἀπὸ κλήρου ἀπονέμει τοῖς προσώποις τὰ προστυχόντα τῶν ὀνομάτων, καὶ οὐκ ἂν διαγνοίης, εἴτε υἱός ἐστιν, εἴτε πατήρ, εἴτ' ἄγροικος, εἴτε θεός, εἴτε γραῦς, εἴτε ἥρως, ὁ διαλεγόμενος.

116. *matrona potens*] This epithet seems to have the same meaning as the kindred word πότνια in Homer and the Tragedians. The officious nurse has always been a favourite character on the stage. We find it in Aeschylus (Choëphoroe), in Sophocles (Trachiniae), and Euripides (Hippolytus). We are all sufficiently familiar with it in Shakspeare's Romeo and Juliet. In Euripides' play and Shakspeare's they bear in one respect much the same character. An ἔμπορος ('mercator') is introduced in the Philoctetes of Sophocles, and the prologue of the Electra (Euripides) is spoken by an αὐτουργός ('cultor agelli'). The Colchian may represent any of the barbarous tribes on the shores of the Euxine, and the Assyrian any of the Eastern nations. (C. i. 2. 21 n., and C. ii. 11. 16 n.) The opposition between Thebes and Argos has reference partly perhaps to Aeschylus' play, Sept. c. Thebas, in which Polynices comes with an Argive army to take possession of the crown of Thebes, or to the Supplices of Euripides, which turns on the burial of the seven leaders who formed that expedition. But Horace may have had in mind many other plays of which the scene lay either at Argos or Thebes, in connexion with Oedipus, the quarrel of his sons, or the expedition of the Epigoni.

120. *Scriptor honoratum si forte reponis*] 'Honoratus' (for which Bentley on his own conjecture substitutes 'Homereum' in one of his very long notes,—"meris argutiis," says Fea) is only an epitheton ornans, corresponding to Homer's κλυτός, &c. [Ritter understands it literally, honoured by Zeus, as in Iliad, i. 510: but I do not accept his explanation.] 'Reponis' means 'put upon the stage.' The word is used in a different sense v. 190: "Fabula quae posci vult et spectata reponi."

122. *nihil non arroget armis*] 'Let him claim every thing for arms,' that is, let him make arms his one appeal.

123. *flebilis Ino*] There are several fragments of a play by Euripides bearing the name of Ino, the daughter of Cadmus, and wife of Athamas, who threw herself into the sea with her son Melicerta, and went through various sorrows through the wrath of Here, and the rivalry of her husband's other wives, Nephele and Themisto. She was worshipped after her death as Leucothea, or Matuta Mater.

124. *Perfidus Ixion, Io vaga*] Aeschylus, Sophocles, and Euripides, each wrote a tragedy entitled 'Ixion,' of which fragments remain. He was king of the Lapithae. Having treacherously murdered his father-in-law, Deioneus, he returned the goodness of Zeus, who purified him, by trying to seduce Here, for which he received his well-known punishment, and is rightly called 'perfidus.' The wanderings of Io, the daughter of Inachus, king of Argos, in the form of a cow, whose passage across

Unde pedem proferre p
Nec sic incipies ut scri

the strait that separates the Prop
the Euxine gave it the name of
are related in many ways. The
markable passage on this subjec
Prometheus of Aeschylus, whe
introduced. [Doederlein sugg
'vaga' means 'frantic.']

[126. *Personam*] 'A new c
S. i. 2. 60.—'Ad imum,' Epp. i.

128. *Difficile est proprie*
dicere] 'Communia' means wh
mon property, as opposed to
one's own creating, and 'proprie
to tell it so as to make it o
[Verse 130 explains 'communia
prie communia dicere' seems
same as making that which is
materies' 'privati juris,' or a u
'Communia' is usual in the sen
nership property, and is diffe
'publica;' but here it seems to
same meaning. Horace seems t
lowed a Greek proverb, *χαλεπὸν*
ἰδιῶσαι. As to 'deducis' see S. i
Ruhnken on Timaeus (v. *κάταγ*
out that in Plato *κατάγειν* has
sense as 'deducere filum,' ref
Sophist. p. 152, E, *καὶ πρός γε*
ξαίνειν καὶ κατάγειν καὶ κερκίζειν

132. *vilem patulumque mora*
bem] With 'orbis' Orelli comp
totle (Rhet. i. 9. 33): *τὸ δ' ἐγκ*
ἔργων ἐστίν· τὰ δὲ κύκλῳ εἰς π
εὐγένεια καὶ παιδεία, in which h
τὰ κύκλῳ by 'loci communes.'
seems to mean those collateral a
that help to build up the main

"Fortunam Priami cantabo et nobile bellum."
Quid dignum tanto feret hic promissor hiatu?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic qui nil molitur inepte:
"Dic mihi, Musa, virum captae post tempora Trojae
Qui mores hominum multorum vidit et urbes."
Non fumum ex fulgore sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdin.
Nec reditum Diomedis ab interitu Meleagri,

different subjects, among others the story of Philoctetes told in Sophocles' play. See Aristotle (Poët. 23), where also reference is made to another Cyclic poem called Κύπρια, from the birth-place of the author Stasinus, which was intended as an introduction to the Iliad of Homer, and embraced the birth of Helen the daughter of Zeus and Nemesis (not Leda), the judgment of Paris, the abduction of Helen, the sacrifice of Iphigenia, and the events of the first nine years of the war. Of the other poems one was the Νόστοι by Agias of Troezen, on the return of the Grecian commanders from Troy, the wanderings of Menelaus, the murder of Agamemnon, and the revenge of Orestes. Another was the Τηλεγονία of Eugammon of Cyrene, which continued the history of Ulysses till his death by the hand of his son Telegonus. The Thebais and Epigoni, relating the contests between Argos and Thebes, are also included in the Cyclic poems, but their authors are unknown. (See for more particulars Müller's Hist. of Gr. Lit. c. 6.) There was a later Epic poem called Thebais, the author of which was Antimachus of Claros, a contemporary of Plato. Porphyrion (on v. 146) calls him a Cyclic poet, from the subject of his poem, the extent of which was such, he says, that he had filled twenty-four volumes (that is, twenty-four books) before the armament arrived at Thebes (see note on the above verse). The poem notwithstanding seems to have been much admired.

139. *Parturiunt montes*] The reading of the old editions and many MSS., 'parturient,' is undoubtedly wrong. Verbs ending in 'urio' signify purpose or desire, and 'parturio' has the same relation to 'pario' that 'esurio' has to 'edo,' meaning the effort or desire to bring forth, the being in labour. Porphyrion quotes the proverb on which this and the fable that Phaedrus has imitated (iv. 22) of the mountain in labour, are founded: *ὤδινεν οὖρος εἶτα μῦν ἀπέκτεκεν*, which in Athenaeus (xiv. 6) is quoted a little differently: *ὤδινεν ὄρος, Ζεὺς δ' ἐφοβεῖτο, τὸ δ' ἔτεκεν μῦν.*

141. *Dic mihi, Musa, virum*] Odyss. i. 1 sq.:—

ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε,
πολλῶν θ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω.

Compare Epp. i. 2. 19 sq.

143. *Non fumum ex fulgore*] Horace says of Homer that he does not begin with a flash which ends in smoke, but with him out of smoke comes a bright light; that is, out of a modest beginning the reader is led on to beauties and objects of interest; and he is carried rapidly forward instead of being detained over matters preliminary and irrelevant. It is obvious that 'fumo' in the second clause is out of place, and is only used to maintain a verbal antithesis; and the beauties selected ('speciosa miracula,' 'striking marvels') are not the most striking. Horace seems always to fall short of his subject when he speaks of Homer.

145. *Antiphaten Scyllamque*] These stories are from the Odyssey. Antiphates was king of the Laestrygones, a gigantic race in Sicily, who devoured three of Ulysses' companions and destroyed his ships (x. 80 sqq.). The adventure with Polyphemus the Cyclops forms the leading event of the ninth book. The description of Scylla and Charybdis is in the twelfth book (vv. 85 sqq.).

146. *Nec reditum Diomedis*] This was related in the Cyclic poem called Νόστοι above mentioned. Meleager, who was one of the Argonauts, and was still more famous for the destruction of the boar sent by Diana to vex the inhabitants of Calydon in Aetolia, was uncle to Diomedes, being bro-

gemino bellum Trojanum orditur ab ovo;
ıer ad eventum festinat et in medias res
secus ac notas auditorem rapit, et quae
erat tractata nitescere posse relinquit;
e ita mentitur, sic veris falsa remiscet,
o ne medium, medio ne discrepet imum.
uid ego et populus mecum desideret audi:
ausoris eges aulaea manentis et usque
ıri donec cantor 'Vos plaudite' dicat,
tis cujusque notandi sunt tibi mores,
libusque decor naturis dandus et annis.
lere qui voces jam scit puer et pede certo
at humum, gestit paribus colludere, et iram
git ac ponit temere, et mutatur in horas.
rbus juvenis tandem custode remoto

ydeus. According to Homer he
ed by his mother Althaea for the
of her two brothers (Il. ix. 567
l her Erinnys pursued him to his
But as this was before the Trojan
had nothing to do with it, to be-
count of Diomedes' return with his
eath would be absurd. It seems

the logical 'i' or 'eo,' 'this,' diff
the demonstrative 'ho,' 'this.'"
therefore is the usual word with '
lowing. But the poets (and sometim
the prose writers) use 'sic' in th
construction, and in others in whi
is more usual. See Key's L. G. 1
compare C. i. 3. 1, "Sic te Div

Gaudet equis canibusque et aprici gramine campi,
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis cupidusque et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
Quaerit et inventis miser abstinet ac timet uti,
Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt. Ne forte seniles
Mandentur juveni partes pueroque viriles,
Semper in adjunctis aevoque morabimur aptis.
Aut agitur res in scenis aut acta refertur.

person's functions ceased when the boy assumed the 'toga virilis.' 'Campi,' as elsewhere, means the Campus Martius. The characteristics of youth and age here given are nearly the same as in Aristotle (Rhet. ii. 12 sq.). 'Sublimis cupidusque' means 'soaring and ambitious.'

[167. *inservit honori*] 'He is a slave to ambition.' He seeks the 'honores' or high offices of the state.]

[169. *senem*] Aristotle, Rhet. ii. 13, describes the characteristics of the old man.]

172. *spe longus*] "Quia tardus est et difficilis ad sperandum, propter experientiam fallacis fortunae" (Forcellini). Other interpretations have been given, but I believe that this is the true one. Bentley substitutes 'lentus' out of his own head. 'Avidus futuri' means I suppose 'eager to live longer,' or 'greedy of life.' [Bentley has 'pavidusque futuri.']

175. *Multa ferunt anni*] See C. ii. 5. 14 n., and Epp. ii. 2. 55. The remark seems to be drawn forth by the dark picture of old age contained in the preceding verses. It has not much otherwise to do with the subject. [Years as they come are the time of youth, when there is hope for the future.]

178. *adjunctis aevoque morabimur aptis*] Both 'adjunctis' and 'aptis' go with 'aevo,' 'we shall dwell upon that which belongs and is fitted to the age we have in hand.'

179. *aut acta refertur*] The following remarks of Müller (Hist. Gr. Lit. i. 307) appear to be true:—"The actions to which no speech is attached, and which do not serve to develope thoughts and feelings, are imagined to pass behind or without the scene, and are only related on the stage. Hence the importance of the parts of messengers and heralds in ancient tragedy. The poet was not influenced only by the reason given by Horace (vv. 185 sqq.); there was also the far deeper general reason, that it is never the outward act with which the interest of ancient tragedy is most intimately bound up. The action is internal and spiritual; the reflections, resolutions, feelings, the mental or moral phenomena which can be expressed in speech, are developed on the stage. For outward action, which is generally mute or at all events cannot be adequately expressed by words, the Epic form, narration, is the only appropriate vehicle. Moreover, the costume of tragic actors was calculated for impressive declamation and not for action. The lengthened and stuffed out figures would have had an awkward, not to say a ludicrous effect in combat or other violent action. From the sublime to the ridiculous would have been but one step, which ancient tragedy carefully avoided risking."

Fabula, quae posci vu
Nec deus intersit nisi
Inciderit; nec quarta

180. *Segnius irritant anim* Candaules proposes to exhibit beauty to Gyges, Herodotus (him say, ὦτα γὰρ τυγχάνει ἐόντα ἀπιστότερα ὀφθαλμῶν, (Epp. vi.) has a like saying, amplius oculis quam auribus cr

184. *facundia praesens*] An who tells the spectators what and does it in a long speech, senger in the Greek plays. means 'before the audience.'

186. *coquat — Atreus*] S 8 n.; and as to Procne, C. i Short fragments of the Atreu cles and Cadmus of Euripides The story of Cadmus and his monia changed into serpents Ovid (Met. iv. 563 sqq.). Su ties and miraculous changes, I if represented on the stage a credible and disgusting.

In the tragedy Medea, at Seneca, the mother strangles on the stage, "notwithstand monition of Horace, who probal similar example of the Roman fore his eyes, for a Greek would committed this error. The R dians must have had a particu novelty and effect to seek th atrocities" (Schlegel, Dram. Li This author's estimate of the tragedies that remain is very are "beyond description

Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus
Quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice,
Et regat iratos et amet peccare timentes;
Ille dapes laudet mensae brevis, ille salubrem
Justitiam legesque et apertis otia portis;
Ille tegat commissa deosque precetur et oret,
Ut redeat miseris, abeat fortuna superbis.
Tibia non ut nunc orichalco vincta tubaeque

than three actors are on the stage at once, some of them can have little to say.

193. *Actoris partes chorus*] The chorus should sustain in its place and to the best of its power the part of an actor; that is, instead of singing what is irrelevant to the plot, it ought to carry on the action. 'Officiumque virile defendat' is a way of expressing, 'it must sustain a strenuous part,' or 'do its duty strenuously.' Horace uses 'defendente vicem' in the same sense (S. i. 10. 12). [Krüger compares 'officiumque virile' with the expression 'pro virili parte.'] Horace's rule was followed by Aeschylus and Sophocles, but not always by Euripides, with whom "the choral songs have frequently little or no connexion with the fable, and are nothing better than a mere episodical ornament" (Schlegel, Dram. Lit. Lect. v.). Aristotle (Poët. 18) says, τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν, καὶ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι μὴ ὥσπερ παρ' Εὐριπίδῃ ἀλλ' ὡς παρὰ Σοφοκλεῖ. As respects Euripides these remarks are not always true. Some of the choruses in his extant plays are pertinent enough.

197. *amet peccare timentes*] Nearly every MS. and edition, old and modern, has 'peccare timentes,' and the commentators compare the words with Epp. i. 16. 52: "Oderunt peccare boni virtutis amore." From one MS. of Pulmann, Bentley edited 'pacare tumentes,' and Orelli [and Krüger] adopt that reading. I see no reason for doing so. The office ascribed to the chorus by Horace is "a general expression of moral sympathy, exhortation, instruction, and warning," which Schlegel considers the best description that has been given. He considers it "as a personified reflection on the action that is going on; the incorporation into the representation itself of the sentiments of the poet as the spokesman of the whole human race. The chorus is the ideal spectator. It mitigates the impression of a heart-rending or moving story, while it conveys to the actual spectator a lyrical and musical expression of his own emotions, and elevates him to the region of contemplation" (Dram. Lit. Lect. v.). In plain terms, the business of the chorus was to utter such reflections as any indifferent persons might conceive on the action before it, and to address those reflections to the characters represented, as one might address them to real persons under the same circumstances.

198. *mensae brevis*] Compare Epp. i. 14. 35, "coena brevis juvat;" and with "apertis otia portis," compare C. iii. 5. 23, "portasque non clausas," representing a picture of national security and peace. The chorus, to whom the principal persons communicated their intended crimes and deepest plots, were held to secrecy as a prime duty. Thus Medea tells the chorus her intention to murder her children and her rival, and reckons upon their secrecy as a matter of course. Other instances are numerous.

202. *Tibia non ut nunc orichalco vincta*] The 'tibia' was an instrument originally made of a hollow reed (Pliny xvi. 36. 66), or a box-wood pipe (Ovid, Fast. vi. 697), or the shin-bone of some animal, from which the name is derived. Afterwards it was brought to greater perfection, and was made of ivory sometimes. It resembled the flageolet or clarionet. It was usual to play two 'tibiae' together, as observed on C. iv. 15. 30 n. Those in the British Museum have six holes. Probably in the days of Horace they had more. The metal which the ancients called 'orichalcum' is unknown. It was not found even in Pliny's time (H. N. 33. c. 2). The Greek form of the word is ὀρείχαλκος, mountain-copper. With this metal the parts of the 'tibia,' which took to pieces as our flutes do, were bound at the joinings. Bentley and others prefer 'juncta,'

Rusticus urbano c
Sic priscae motum
Tibicen traxitque
Sic etiam fidibus v

which is the reading of
tions and some MSS.
'vincta.' Horace says that
the 'tibia' served for an acc
the chorus, but afterwards it
it. In those days the po
city was smaller, the theatre
and the audience more reve
tentive. What times Horace
difficult to say. Orelli thi
of choral music is a fancifu
tuating wonderfully betwee
of the Greeks, that of the Ro
which his own imagination
and this is perhaps the case.

[205. *complere*] 'Utilis c
ficient to fill.']

208. *Postquam coepit ag*
"post Punica bella" (Epp.
if we take the Romans, and
war if we suppose the Greeks
(See v. 93 of the same Epi
'placari Genius' see Epp. ii.
i. 7. 94 n. Ven. 1483, and I b
editions of that century, an
(1519), and nearly all the
'urbes,' which, as Horace is r
to any one city, is the rig
Bentley follows the Aldine an
tions of the sixteenth century
Cruquius, and Torrentius, in r
bem.'

211. *numerisque modisque*]
bination occurs above, Epp.

Et tulit eloquium insolitum facundia praeceps,
Utiliumque sagax rerum et divina futuri
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit, et asper
Incolumi gravitate jocum tentavit, eo quod
Illecebris erat et grata novitate morandus
Spectator, functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo,
Ne quicunque deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas,
Aut dum vitat humum nubes et inania captet.

[218. *divina futuri*] 'Prophetic of the future,' like an oracle. Comp. C. iii. 27. 10.]

220. *Carmine qui tragico*] Horace passes on to the Satyric Drama of the Greeks. "The name of Tragedy (goat's song) was even by the ancients derived from the resemblance of the singers in their character of Satyrs to goats. Yet the slight resemblance in form between Satyrs and goats could hardly have given a name to this kind of poetry: it is far more probable that this species of dithyramb was originally performed at the burnt sacrifice of a goat" (Müller, p. 291). A goat was the prize for the choral songs or dithyrambs to which the name τραγῳδία first belonged. Bentley (Phal. p. 161) supposes the name to have been derived from the prize, but denies that it existed before the time of Thespis. (See below, v. 275 n.) The chorus appeared in the character of Satyrs as attendants on Dionysus, at whose festival they performed. Their subjects were originally confined to the adventures, serious and sportive, of that god, and therefore were a mixture of mirth and gravity. Choerilus, an older contemporary of Aeschylus, seems to have laid the foundation of an independent Satyric Drama, the entire separation of which from tragedy, as we now understand the word, was effected a few years later by Pratinas of Phlius in Argolis, about B.C. 500; thenceforward it was usual for the tragic poets to exhibit four plays at a time (tetralogies), of which the fourth was a Satyric Drama, such as the Cyclops of Euripides. The following remarks will explain most of this passage:—"The Satyric Drama was not a comedy, but a playful tragedy. Its subjects were taken from the same class of adventures of Bacchus and the heroes as tragedy; but they were so treated in connexion with rude objects of outward nature that the presence and participation of rustic petulant Satyrs seemed quite appropriate. Accordingly all scenes from free untamed nature, adventures of a striking character, where strange monsters or savage tyrants of mythology are overcome by valour or stratagem, belong to this class; and in such scenes as these the Satyrs could express various feelings of terror and delight, disgust and desire, with all the openness and unreserve which belong to their character. All mythical subjects and characters were not therefore suited to the Satyric Drama. The character best suited to it seems to have been the powerful hero Hercules, an eater and drinker and boon companion, who, when he is in good humour, allows himself to be amused by the petulant sports of Satyrs and other similar elves" (Müller, p. 294 sq.).

[222. *Incolumi gravitate*] The writer still preserved the dignity of the chief characters in the Satyric Drama.]

224. *potus et exlex*] This expresses the freedom which attended the Dionysiac festivals after the sacrifices were over.

[225. *risores*] The Satyrs, who said and did laughable things. 'Vertere . . . ludo:' I know nothing like this in form except C. i. 35. 4.]

228. *auro nuper et ostro*] 'He who but now came forward in gold and purple (which ornaments gods and heroes wore), let him not pass into low language as if he were a frequenter of taverns.'

230. *nubes et inania captet*] Compare Persius (v. 7): "Grande locuturi nebulas

... dictum carmen

Speret idem, sudet mu

Ausus idem: tantum s

Tantum de medio sum

Silvis deducti caveant

Ne velut innati triviis

Aut nimium teneris ju

Aut immunda crepent i

Offenduntur enim quib

Helicone legunto." As to the con with 'indigna' see C. iii. 21. 6 Epp. i. 3. 35 n.

[232. *moveri jussa*] The matro dances, must move with decen dignity.]

234. *dominantia nomina solum ve* As to 'nomina verbaque' see S. i. 3 'Dominantia nomina' is an adapt the Greek κύρια ὀνόματα; that is words as opposed to figurative. As ferre' with the dative see S. i. 4. 4

238. *Pythias emuncto*] Comm. says this is the name of a slave g got money out of her master Simo as tion for his daughter, in a play of L for which Orelli thinks we should Caecilius. As to 'emuncto' see S. i.

239. *Silenus*] This god is said to educated Bacchus. He represente 'crassa Minerva' of the ancients, 'w under a rough exterior,' and it is graver character that Horace here him. All ancient representations of S exhibit him as a gross impersonati sensuality and low fun, usually drunk riding upon an ass, with Fauns da

Nec, si quid fricti ciceris probat et nucis emptor,
Aequis accipiunt animis donantve corona.
Syllaba longa brevi subjecta vocatur iambus,
Pes citus; unde etiam trimetris accrescere jussit
Nomen iambeis, cum senos redderet ictus
Primus ad extremum similis sibi. Non ita pridem,
Tardior ut paulo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recepit
Commodus et patiens, non ut de sede secunda
Cederet aut quarta socialiter. Hic et in Acci
Nobilibus trimetris apparet rarus, et Enni
In scenam missos cum magno pondere versus
Aut operae celeris nimium curaque carentis
Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poëmata judex,
Et data Romanis venia est indigna poëtis.
Idcircone vager scribamque licenter? an omnes
Visuros peccata putem mea, tutus et intra
Spem veniae cautus? Vitavi denique culpam,

poses that 'pater' means 'patricii,' which is a mistake. The purchasers of parched peas and nuts are the common sort.] As to 'cicer' see S. i. 6. 115 n.

251. *Syllaba longa brevi*] As to the 'iambus' see above, v. 79 sq. Horace here calls it 'pes citus,' a rapid foot, as elsewhere (C. i. 16. 54) he speaks of 'celeres iambos.' He says the rapidity of the foot caused the division of the verse into the form of a trimeter, although it was a 'senarius,' having six distinct iambic feet. The admission of a spondee in the odd feet, he says, was an after invention, in order to give more weight to the measure. What he means by 'non ita pridem' is not very clear. I suppose he means comparatively lately; but the verses of Archilochus had spondees in them. The history is not very accurate. Horace has himself imitated the pure iambic measure in the alternate verses of Epod. 16. 'In jura paterna recepit' I suppose is to be rendered 'gave a share of its patrimony.' The meaning is clear enough from the context. The politeness of the 'iambus' in making way for the spondee, but not disposed to be so accommodating as to give up the even places in the verse, seems rather a heavy joke. 'Socialiter,' 'in a friendly way,' does not occur elsewhere.

258. *Hic et in Acci*] See Epp. ii. 1. 50.

56. The 'iambus' Horace says is not commonly used in the verses of Accius and Ennius. Those of Accius he calls noble trimeters, by which he means famed. He was no great admirer of them himself. The great weight he attributes to the verses of Ennius arose from the gravity of the measure, consisting, as v. 260 does, chiefly of spondees. But the absence of the 'iambus,' in the opinion of Horace, convicts him either of slovenly writing or of ignorance of his art. Bentley puts a full stop after 'Enni,' and changes 'missos' into 'missus,' making 'versus' the nominative case to 'premit.' 'Hic' the iambus is rare (apparet rarus) in Accius, and the 'iambus,' that is the rare appearance of the 'iambus,' lies heavy on (premit) the verses of Ennius.

265. *an omnes*] This, and not 'at' or 'et,' is the reading of nearly all the MSS. Horace says it is not every critic that can tell a rhythmical verse from an unrhythmical, and so an indulgence they do not deserve is accorded to our poets. 'But am I on this account to take all manner of liberties? Or, on the other hand, am I to suppose that every one will see my faults, and to be very careful lest I exceed the limits of forgiveness? Why, if I do this I may have avoided a fault, but I shall have earned no praise.'

Post hunc personae p

270. *Plautinos et numeros e* *sales*] See Epp. ii. 1. 170 n. H has a good word to say for P he here depreciates his wit as versification. Both no doubt wa and Horace does not scruple (in the above place) that it was c haste to get paid that he tur works so unfinished. But his s defects were incidental to the manner of his life: his simplici lery were given him by natu did not admire Plautus, but m men did, Varro and Cicero (De

275. *Ignotum tragicae*] Pl lon, c. 29) says that when ' just introducing tragedy, a large audiences from the nov thing, which was before the c been established, Solon being fond of amusement, ἐθεάσατο αὐτὸν ὑποκρινόμενον ὥσπερ ἔθ παλαιοῖς. His first represe B.C. 535. The name τραγῳδί as observed above (on v. 22 dithyrambic songs of the Ba vals, and these are of uncertain of great antiquity. Thespis m considered the author of trag introduced an actor independ chorus, who sustained various the disguise of a linen mas 192 n.) This account there invention of tragedy at the v faces smeared with lees of waggon with which Th

[redacted]

Aeschylus et modicis instravit pulpita tignis
Et docuit magnumque loqui nitique cothurno.
Successit vetus his comoedia, non sine multa
Laude; sed in vitium libertas excidit et vim
Dignam lege regi; lex est accepta chorusque
Turpiter obticuit sublato jure nocendi.
Nil intentatum nostri liquere poëtae,
Nec minimum meruere decus vestigia Graeca
Ausi deserere et celebrare domestica facta,
Vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisve potentius armis
Quam lingua Latium, si non offenderet unum
Quemque poëtarum limae labor et mora. Vos, o
Pompilius sanguis, carmen reprehendite quod non
Multa dies et multa litura coërcuit atque
Perfectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte

thurnus' see Epp. ii. 1. 174 n. Aeschylus may have made improvements in what is called among us the property of a theatre, but there is no reason to suppose that he invented any of the above things. 'Magnum loqui' is usually referred to the style of Aeschylus, his ῥήματα γομφοπαγῆ as Aristophanes calls them. From the connexion it seems rather to mean that he taught the actor how to articulate loudly. There is nothing about style here.

281. *Successit vetus his comoedia*] Horace takes no account of the earliest form of comedy from which the name is derived, the song of the revellers (κῶμος) at the Dionysia; or of the labours of Susarion, who as early at least as Thespis, at Icaria, a village in Attica, contended with a comic chorus for a prize. That which was before composed of jests and obscenities connected with the worship of Bacchus had now added to it personal ribaldry and political jokes, the former levelled at the spectators or against public men. Between Susarion and the period of the old comedy there were several distinguished writers, as Chionides, Magnes, Ecphantides, and others. The earliest writer of the old comedy was Cratinus. See S. i. 4. 1 n.

288. *Vel qui praetextas*] 'Fabulae praetextae' or 'praetextatae' were tragedies, as 'togatae' were comedies, with plots connected with Roman stories and manners. (Epp. ii. 1. 57 sqq.) The Greek tragedies to which 'praetextae' were opposed were called by the Romans 'crepidatae.' 'Docere' is used as the Greeks used διδάσκειν for exhibiting a play, because the poet also trained the chorus as χοροδιδάσκαλος. The principal writers of tragedy and comedy are mentioned in the above Epistle and in the notes. To the writers of 'togatae' Acron here adds Aelius Lamia, Antonius Rufus, Cn. Melissus Pomponius.

292. *Pompilius sanguis*] The 'Calpurnia gens,' to which the Pisones belonged, claimed descent from Calpus, son of Numa Pompilius.

294. *ad unguem*] See S. i. 5. 32 n. [Ritter has 'praesectum—unguem,' and Bentley defends 'praesectum.']

295. *Ingenium misera*] The following verses to 308 have little connexion, as far as I can see, with what goes before. The question about education and nature in connexion with poetry is taken up again at v. 408. We are accustomed to subscribe to the doctrine "poeta nascitur, non fit." The ancients were divided on that point, some assigning more to education, others to natural gifts. Cicero, speaking of Pacuvius, asks, "Pacuvium putatis in scribendo leni animo ac remisso fuisse? Fieri nullo modo potuit. Saepe enim audivi poëtam bonum neminem (id quod a Democrito et Platone in scriptis relictum esse dicunt) sine inflammatione animorum existere posse et sine quodam

[redacted]

Verbaque provisam rem non invita sequentur.
Qui didicit patriae quid debeat et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae
Partes in bellum missi ducis, ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula nullius veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur
Quam versus inopes rerum nugaeque canorae.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere. "Dicat
Filius Albini: Si de quincunce remota est
Uncia, quid superat? Poteras dixisse." "Triens." "Eu!
Rem poteris servare tuam. Redit uncia, quid fit?"
"Semis." At haec animos aerugo et cura peculi
Cum semel imbuerit, speramus carmina fingi
Posse linenda cedro et levi servanda cupresso?

314. *Quod sit conscripti*] After the expulsion of the kings, the senate having lost many of its members under the last Tarquinius, the number was made up to three hundred, by choosing the chief 'equites,' who were called 'conscripti' (Livy ii. 1). The old members were 'patres;' and the whole body thus constituted was called 'patres et conscripti,' or shortly 'patres conscripti.' Horace uses 'conscriptus' as equivalent to 'senator.' As to 'judicis' see S. i. 4. 123 n.

318. *vivas hinc ducere voces*] Living words are those that represent nature to the life, or convey a vivid sense to the understanding.

319. *speciosa locis*] Full of telling sentiments, examples, and so on. (Epp. ii. 2. 116.) ['Morataque recte:' 'with characters well and truly marked.']

323. *Graiis ingenium*] He says the Greeks had a natural taste for poetry, and cultivated it from an ambition to excel and a thirst for praise, which Porphyrion illustrates by the example of Apelles, who took ten years to finish his famous picture of Venus rising from the sea ('Αφροδίτη ἀναδυομένη). But this comparison of the Greeks and Romans does not appear to be connected with the subject that goes before or the rules that follow from v. 333.

325. *Romani pueri*] See S. i. 6. 72. 77 n. The 'as' was divided into twelve parts, 'unciae,' of which the 'quincunx' contained five, and the 'triens' four, being one-third of the whole, whence the name. The 'semis' contained six, being half an as. Albinus, according to Comm. Cruq., was the name of an usurer. Bentley substitutes 'dicas' for 'dicat' without reason or authority. Horace is representing a scene in a boys' school. "*Master:* Let the son of Albinus tell me: if you take an uncia from a quincunx, how much remains? (The boy hesitates.) You used to know. *Boy:* A triens. *Master:* Very well. You will know how to take care of your money. Now add an uncia: what is the sum? *Boy:* A semis." Bentley also reads 'poterat' for 'poteras.' Some MSS. have that reading. He also punctuates thus: 'poterat dixisse, triens?' For 'at haec' Bentley reads 'an' [Ritter has 'an']. Orelli says truly there is more indignation in 'at.'

332. *linenda cedro*] Books were

Sic mihi qui multum cessat fit Choerilus ille,
Quem bis terve bonum cum risu miror; et idem
Indignor quandoque bonus dormitat Homerus;
Verum operi longo fas est obrepere somnum.
Ut pictura poësis: erit quae si propius stes
Te capiat magis, et quaedam si longius abstes.
Haec amat obscurum, volet haec sub luce videri,
Judicis argutum quae non formidat acumen;
Haec placuit semel, haec decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum et per te sapis, hoc tibi dictum
Tolle memor, certis medium et tolerabile rebus
Recte concedi. Consultus juris et actor
Causarum mediocris abest virtute diserti
Messallae nec scit quantum Cascellius Aulus,
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non di, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum unguentum et Sardo cum melle papaver
Offendunt, poterat duci quia coena sine istis:
Sic animis natum inventumque poëma juvandis,
Si paulum summo decessit, vergit ad imum.
Ludere qui nescit campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae:
Qui nescit versus tamen audet fingere. Quidni?
Liber et ingenuus, praesertim census equestrem

357. *fit Choerilus ille*] See Epp. ii. 1. 231 n. ['Thus in my judgment he who often errs becomes another Choerilus.']

[359. *quandoque*] Equivalent to 'quandocunque.' See C. iv. 2. 34.]

366. *O major juvenum*] Acron says his name was Lucius, which so far as it goes is against one of the theories mentioned in the Introduction. There were two sons, and both 'juvenes;' both must have taken the 'toga virilis.'

[368. *Tolle memor*] 'Take and remember.' See Epp. i. 18. 12, and S. i. 10. 51, and S. i. 4. 11 n.]

369. *Consultus juris et actor causarum*] See S. i. 1. 9 n. As to Messalla see C. iii. 21. A. Cascellius was a jurisconsultus. He must have been alive when this poem was written, but very old. The names are inverted. See C. ii. 2. 3 n.

373. *non concessere columnae*] That is, the booksellers' stalls. See S. i. 4. 71 n., and Epp. i. 19. 1. ['Concessere:' compare Epp. i. 2. 48, 'deduxit.']

375. *Sardo cum melle*] Sardinian and Corsican honeys appear to have been of inferior quality. See S. ii. 2. 15 n. It appears poppy-seeds roasted and mixed with honey were served in early times at the second course. (Pliny xix. 8. 53.) ['Duci:' 'prolonged.' Epp. ii. 2. 202.]

380. *pilae discive trochive*] See S. ii. 2. 9 n. 'Coronae' are the crowds of spectators standing round to watch the games.

[382. *Quidni*] 'Quidni audeat?' Ritter.]

383. *census equestrem summam*] 'Cen-

am nummorum vitioque remotus ab omni.
il invita dices faciesve Minerva;
judicium est, ea mens. Si quid tamen olim
ris, in Maeci descendat judicis aures
ris et nostras, nonumque prematur in annum,
ranis intus positis: delere licebit
non edideris; nescit vox missa reverti.
res homines sacer interpresque deorum
us et victu foedo deterruit Orpheus,
ob hoc lenire tigres rabidosque leones;
et Amphion, Thebanae conditor arcis,
novere sono testudinis et prece blanda
quo vellet. Fuit haec sapientia quondam,
a privatis secernere, sacra profanis,
bitu prohibere vago, dare jura maritis,
a moliri, leges incidere ligno:

participle. His property was
ian 400,000 sesterces. Epod.
Epp. i. 1. 57 n.
nihil invita – Minerva] See
The expression is proverbial.

worship of a Dionysus dwell
infernal regions (Ζαγρεύς), anc
dation of this worship (whicl
nected with the Eleusinian
together with the composition

Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
Versibus exacuit; dictae per carmina sortes;
Et vitae monstrata via est; et gratia regum
Pieriis tentata modis; ludusque repertus
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae sollers et cantor Apollo.
Natura fieret laudabile carmen an arte
Quaesitum est: ego nec studium sine divite vena
Nec rude quid possit video ingenium; alterius sic
Altera poscit opem res et conjurat amice.

says of Solon's laws: *κατεγράφησαν εἰς ξυλίνους ἄξονας ἐν πλαισίοις περιέχουσι στρεφομένους· καὶ προσηγορεύθησαν ὡς Ἀριστοτέλης φησὶ κύρβεις* (Solon, c. 25). Fragments of these laws, inscribed on wooden tables, called *ἄξονες* or *κύρβεις*, existed in his day in the Prytaneum.

400. *divinis vatibus*] Eumolpus, Orpheus, Musaeus, Pamphus, Thamyris, are the principal names associated with the origin of Grecian poetry, and they are all called Thracian (v. 405 n.). They are called 'divine,' not merely from the quality of their art, but from their connexion with the worship of Apollo, Demeter, and Dionysus, whence (v. 391) Orpheus is called "sacer interpresque deorum."

402. *Tyrtaeusque mares animos*] Tyrtaeus (v. 75 n.) was a native of Attica, and wrote in the elegiac measure. He took up his abode at Sparta during the second war between the Spartans and Messenians, which began B.C. 685. "Exhortation to bravery was the theme which the poet took for many elegies (called *ὑποθῆκαι δι' ἐλεγείας*, i.e. lessons and exhortations in elegiac verse), and wrote on it with unceasing spirit and ever new invention. Never was the duty and the honour of bravery impressed on the youth of a nation with so much beauty and force of language, by such natural and touching motives" (Müller, p. 112). There are three fragments, which have much vigour and feeling (7—9 Bergk).

[403. *sortes*] 'Oracles' v. 219. 'Vitae .. via:' shown by such writers as Hesiod, Theognis, and Solon. 'Gratia regum:' kings were the patrons of Pindar and others.]

405. *Pieriis tentata modis*] The country of Pieria lay between Macedonia and Thessalia, north of the range of Olympus, and on the coast of the Sinus Thermaicus. This accounts for the Muses being both Pierian and Olympian. Müller (p. 27) says that the Pierians lived up to the time of the Doric and Aeolic migrations in Boeotia and Phocis, near the mountain ranges of Helicon in the former and Parnassus in the latter. Whence he supposes that to the Pierians is to be traced the origin of Greek poetry, and that to this is to be attributed the association of the Muses with Helicon and Parnassus. He thus also accounts for the traditions which assigned the birth of poetry to bards of Thrace (v. 400 n.), a country of which the language was pronounced barbarous by the civilized Greeks: for "when the Pierians were pressed in their own territory by the early Macedonian princes, some of them crossed the Strymon into Thrace proper" (Herod. vii. 112). "It is however quite conceivable (Müller adds, and perhaps he had better have been content with this) that in early times, on account of their close vicinity, or because all the north was comprehended under one name, the Pierians might in Southern Greece have been called Thracians. These Pierians, from the intellectual relations which they maintained with the Greeks, appear to be a Grecian race; which supposition is also confirmed by the Greek names of their places, rivers, fountains, &c." Further observations will be found in the same work showing the probable connexion between these Pierians and the Epic poetry of Homer.

406. *Et longorum operum finis*] The rural Dionysia (v. 275 n.), called *τὰ κατ' ἀγρούς* or *τὰ μικρά*, took place at the end of the year, in the month *Ποσειδέων*, when the labours of the vintage were over.

[— *ne forte*] 'So you need not be ashamed of the Muse,' &c.]

408. *Natura fierit laudabile*] See v. 295 n.

udet optatam cursu contingere metam
tulit fecitque puer, sudavit et alsit,
uit venere et vino; qui Pythia cantat
n didicit prius extimuitque magistrum.
tis est dixisse: "Ego mira poëmata pango;
et extremum scabies; mihi turpe relinqui est
od non didici sane nescire fateri."
aeco, ad merces turbam qui cogit emendas,
tatores jubet ad lucrum ire poëta
agris, dives positis in fenore nummis.
o est unctum qui recte ponere possit
ondere levi pro paupere et eripere atris
is implicitum, mirabor si sciet inter-
re mendacem verumque beatus amicum.
i donaris seu quid donare voles cui,
ad versus tibi factos ducere plenum
tiae; clamabit enim Pulchre! bene! recte!
cet super his, etiam stillabit amicis
ulis rorem, saliet, tundet pede terram.
i conducti plorant in funere dicunt
iunt prope plura dolentibus ex animo, sic

[redacted]

An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quintilio si quid recitares, "Corrige sodes
Hoc," aiebat, "et hoc:" melius te posse negares
Bis terque expertum frustra, delere jubebat
Et male tornatos incudi reddere versus.
Si defendere delictum quam vertere malles,
Nullum ultra verbum aut operam insumebat inanem
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomptis adlinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus; non dicet: "Cur ego amicum
Offendam in nugis?" Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urget
Aut fanaticus error et iracunda Diana,

437. *animi sub vulpe latentes*] 'If you ever write poetry, do not be taken in by flatterers, who have a bad heart under a cunning face.' [Persius, v. 117.]

438. *Quintilio*] See C. i. 24, Introduction.

441. *Et male tornatos incudi reddere*] The metaphors of the turning-lathe and the anvil are common enough for the composition of verses, as Bentley has shown. But alleging that the lathe and anvil have no business to be together, he proposes, in the longest of all his notes, and edits with no authority, 'ter natos,' referring to Epp. ii. 1. 233, "incultis qui versibus et male natis." The verse is much better in my opinion as it stands. ['Incudi reddere,' 'to break the work on the anvil and begin again.'] The lathe was used by the ancients in the polishing and turning of metals as well as of wood and ivory, as Fea shows against Bentley, who affirms that such is not the case. ['Negares:' 'if you had said that you could do no better, then he would bid you,' &c.]

[444. *Quin sine*] 'He would not waste a single word or useless labour in trying to prevent you from loving yourself and your work without any rival,' which means 'above all measure.' Krüger refers to Cicero, ad Q. Fr. iii. 8. 4. 'Rivales' are those who draw water from the same 'rivus' (Dig. 43. 20. 1), and sometimes quarrelled about it. Hence, 'rivals in our sense.']

450. *Fiet Aristarchus*] Aristarchus, whose name was proverbial among the ancients as a critic, was born in Samothrace. He passed the greater part of his life at Alexandria under the patronage of Ptolemaeus Philopator, Epiphanes, and Philometor, the second of whom he educated.

453. *morbus regius*] This, which is otherwise called 'arquatus morbus,' 'aurugo,' and by the Greeks ἴκτερος, is the jaundice. Celsus (iii. 24) says it is so called because the remedies resorted to were chiefly amusements to keep up the spirits, such as none but the rich could afford. (Pliny xxii. 24, § 53.) No disorder depresses the spirits more than jaundice. Here it is supposed to be infectious, which it is not.

454. *Aut fanaticus error*] 'Fanaticus' (from 'fanum') was properly applied to the priests of Bellona. See S. ii. 3. 223 n., and Juvenal iv. 123, "fanaticus oestro Percussus, Bellona, tuo." Juvenal also applies it to priests of Cybele (ii. 112), "crine senex fanaticus albo, Sacrorum antistes." The influence of the moon ('iracunda Diana') in producing mental derangement is one of the earliest fallacies in medicine.

...dicam, Siculique poëtae
...interitum. Deus immortalis haberi
...cupit Empedocles, ardentem frigidus Ae...
...Sit jus liceatque perire poëtis:
...qui servat idem facit occidenti.
...fecit, nec si retractus erit jam
...ponet famosae mortis amorem.
...apparet cur versus factitet, utrum
...in patrios cineres, an triste bidental
...certe furit ac velut ursus
...caveae valuit si frangere clathros,
...que fugat recitator acerbus;
...arripuit tenet occiditque legendo,
...cutem nisi plena cruoris hirudo.

...supposed to be ... The wise avoid ... fools run after ... crazy man in the ... This is like Ho- ... man take the ... S. ii. 5. 91, and ... See Epp. ... marvellous ... Empedocles, ... in his life. ... "Ac- ... of these ... at last ex- ... he ... and there ... a close. ... whose his-

467. *Invitum q*... 20. 15 n. This i... Seneca has the sa... dere est vetare ... construction of 'id... ταὐτὸ τῷ ἀποκτε... that this is the onl... Horace.

469. *Fiet homo*]... sion to Empedocles... poet is as resolved ... is, into verse) as t... if you save him he... tension to inspirati... able man.]

470. *Nec satis* ... which he has been ... appear; whether ... father's grave or se... ground. 'Bidenta... lightning, so called ... sheep (bidens) offer...

NOTE ON SATIRE II. 3. 69,

'Scribe decem a Nerio.'

The reading in the text is 'Scribe decem Nerio,' and if that is the true reading, the explanation in the notes may be as good as any other. But as the reading 'scribe decem a Nerio' has the better authority, we must attempt to explain it. There is no occasion to show here that 'decem' means a sum of money. That is proved clearly in the note on S. ii. 3. 69, and by Krüger in a useful excursus on this passage. The explanation of Orelli and Ritter that 'decem' means 'decem tabulas' is a mistake which we could hardly expect such excellent commentators to make.

We must next consider what 'scribe a Nerio' means. The preposition 'ab' is thus used in a passage of Cicero (pro Flacco, c. 19, quoted by Krüger), 'Si praetor dedit, ut est scriptum, a quaestore numeravit; quaestor a mensa publica; mensa aut ex vectigali aut ex tributo:' which means, the praetor paid by an order on the quaestor; the quaestor gave an order on the public bank, and finally the bank paid the money out of the funds which it had in possession. The passage in Livy (24. c. 18, 'a quaestore perscribebatur') may also be compared with this in Horace.

The conclusion is that 'scribe decem a Nerio' expresses a payment of money made by the banker Nerius to some borrower, and made pursuant to the order of some lender, who may be Perillius (v. 74, 'Perilli dictantis quod tu numquam rescribere possis'). The entry in the books of Nerius of the loan made on the order of Perillius would be evidence against the borrower, for the entry would be made with his knowledge and consent. As 'scribere' here expresses the lending of the money, so 'rescribere' expresses the repayment; for the evidence of the repayment would be an entry in the books which would have the effect of annulling the entry of the debt.

If it should be asked to whom is the word 'scribe' addressed, to the lender or the borrower, the answer is that it is not necessary to suppose the word to be addressed to either. It means no more than 'suppose Nerius to advance a sum of money to a borrower upon the order of a lender.' Further, 'suppose a hundred written securities besides, such securities as wily Cicuta employs.' All these words in the second person, 'scribe,' 'adde,' 'rapies,' 'tu rescribere possis' must be interpreted generally: 'suppose the money lent;' 'suppose the additional written securities;' 'suppose the debtor brought into court;' and lastly, in 'tu nunquam rescribere possis,' 'tu' is Damasippus or any man who borrows and does not repay.

A like use of 'adde' occurs in S. ii. 3. 321, 'adde poemata nunc.'

The passage, though it is difficult and has given the commentators much trouble, is perfectly plain, if we look at it in the right way. Krüger's is the only true explanation that I have seen. G. L.

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GREEK PHRASES, WORDS, AND CONSTRUCTIONS.

[illegible] excel[illegible]

[illegible]

[illegible]

[illegible] = [illegible]

[illegible]

[illegible]

[illegible]

[illegible] in [illegible]

[illegible]

[illegible]

[illegible]

[illegible] the down on a

[illegible]

[illegible]

[illegible] d[illegible]

[illegible]. Exp[illegible].

313. Habet [illegible].

3[illegible]. S[illegible] Deus.

PRO

PAGE

6[illegible]. A[illegible] = [illegible]

67. P[illegible] posse rivos [illegible]

123. C[illegible] turmas equitum [illegible] compared with Post equit[illegible] [illegible] Cura (139).

[illegible]. N[illegible] currente retro funis eat r[illegible]

331. [illegible] parcere sacris.

332. Si quis asellum In Campo [illegible] parentem currere frenis.

334. Est inter Tanain quiddam socer [illegible] Visell.

363. Versus dictabat stans pede in [illegible]

367. Foenum habet in [illegible]

[redacted]

AUTHORS IMITATED BY HORACE.

(*The examples are not all free from doubt, as will be seen by reference to the notes.*)

AUTHORS WHO APPEAR TO HAVE IMITATED HORACE.

ERRATA.

Page 29, col. 2, note, *for* 'novimus' *read* 'vivimus'
— 63, Argument, 'merchandize.' It might be supposed that the editor confounded 'merx' and 'merces;' but I am not sure that he did, though he has used the word 'merchandize.'
— 69, Argument, *for* 'not cups' *read* 'not crops'
— 151, note, col. 2, *for* 'imponere Olympum' *read* 'involvere Olympum'
— 521, note, col. 1, *for* 'porrigitur' *read* 'porgitur'

THE END.

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